Aneta Borowik

NEW KATOWICE

THE FORM AND IDEOLOGY
OF THE POLISH POST-WAR ARCHITECTURE
BASED ON THE EXAMPLE OF KATOWICE
(1945–1980)

WYDAWNICTWO NERITON

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On the left: a fragment of the gallery-access block of flats ("Galeriowiec") in Katowice Koszutka; top left: the sculpture "Family" at Grunwaldzki Square; on the right: stairs in the "Zenit" Department Store (?); at the bottom: the new downtown of Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki

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The book is a result of certain scientific research carried out under the Grant of the National Science Centre no. 2013/09/D/HS2/01009 entitled "Architecture and Urban Planning of the 1960s and 1970s in the area of the Upper Silesia and Zaglebie [Dabrowa Basin]. The form, ideology, influences, valorisation".

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M o t t o

“Do you know what this teddy bear does? It responds to vital needs of the whole society. It is a teddy bear on a scale of our capacities. Do you know what we do with this teddy bear? We open the eyes of unbelievers. ‘Look’, we say. ‘It’s ours. It’s made by us and it’s not our last word’”. [“Teddy Bear” film, directed by S. Bareja]

Introduction

This book is about architecture and urban planning of the Katowice city centre, its authors, and general conditions of creating architectural and urban planning concepts of the 1950s, the 60s and 70s in Poland. It is a result of certain scientific research carried out under the Grant of the National Science Centre no. 2013/09/D/HS2/01009 entitled "Architecture and Urban Planning of the 1960s and 1970s in the area of the Upper Silesia and Zaglebie. The form, ideology, influences, valorisation". Ewa Chojecka was right saying "Architecture is not a political calque", but it is not possible to analyse it without considering the political context[1].

Until 1922, Katowice had been a peripheral, but intensively developing Prussian centre. Afterwards, it was incorporated into the Polish state as a capital city of an autonomous Silesian Voivodeship. This book is an analysis of architecture and urban planning of the Katowice city centre, reaching beyond this scope in several justified cases. In the 19th century and in the mid-war period, Katowice city centre was localised to the north of the railway line and it comprised the Main Square and its adjacent streets. Boundaries of the city centre were then defined by the Rawa River from the north, the railway line from the south, Wolnosci Square from the west, and today's Damrota Street from the east. In the first decades of the 20th century and in the mid-war times, the city was extended mainly southwards, but those areas remained outside the city centre zone due to a clear boundary set by the railway line. After World War II, Katowice city centre zone was significantly extended, which was then located in the area marked from the north by today's Katowicka and Misjonarzy Oblatow Streets, from the south by the railway line, from the east by Rozdzienskiego housing estate and from

[1] E. Chojecka, *Nowe spojrzenie na dziedzictwo architektury Górnego Śląska drugiej połowy XX wieku (1945–2000),* in: Reflektory. *Interdyscyplinarne spojrzenie na dziedzictwo architektury Górnego Śląska drugiej połowy XX w.*, ed. M. Zmudzinska–Nowak, I. Herok–Turska, Katowice 2017, p. 20.

the west by Sokolska Street. Extension of the city centre involved mainly changing the role of the city, which after the war gained the status of the most important administration and trade centre of the Upper Silesia and Dabrowa Basin, and a significant transport hub of the entire region. This is the area of concern, presented in this book.

The book was born out of the need to describe the phenomenon which is slowly ceasing to exist. Every day, we walk past the buildings which are not able to attract their attention because of incorrect transformations, negligence, because they are covered by large-format advertisements, and also because of their late-modernist form which is not easy to be understood by an average recipient. These buildings have artistic, historical and scientific value only for specialists. They were erected owing to the commitment and work of a generation that lived in a very difficult reality of communist Poland.

Filip Springer described the works of post-war architecture as "ill-born", which became a certain *bon mot*, but at the same time it was right to the point[2]. After the 1989 transformation, criticism of the People's Republic of Poland began, especially focused on the architecture and urban planning of that period. Most of all, its propaganda nature was emphasized, as well as a poor level of workmanship and materials, poor technical condition and finally its ugliness. Negative evaluations often come from oblivion or ignorance. It is not remembered or simply not known what those buildings looked like in the times of their greatness, what their purpose was, how important their function was in the life of the city and people, who built them and finally how much effort was made in their creation by designers, investors and contractors. The book elaborates in detail on those issues, presenting only their fragments, which are though very important, because they relate to the most spectacular investment of the Silesian Voivodeship – a new city centre of the city referred to as the New Katowice. This is a wide-scale modernisation project, which on the one hand shows limitations related to the time when it was created, and on the other hand extraordinary determination and commitment of its participants.

The objective of this publication is not to prove that the Polish People's Republic period was a historically and socially positive time, as most of those who remember that time are aware that this is a "deservedly bygone epoch". Despite that, respect should be shown to the work of people, the memory of participants of those events and ideas – not the propaganda,

[2] F. Springer, *Źle urodzone. Reportaże o architekturze PRL-u*, Kraków 2011.

but the modernist ones, full of humanism, even if modernism turned out to be one of the biggest mistakes of mankind.

Post-war architecture is not protected – it happens to be, but it is not. Certainly, there are legal protection measures such as a status of contemporary culture asset or a list of such assets. However, they are rarely respected or used. The paper is patient, but the losses are increasingly extensive. From time to time, there is some news about taking monuments under emergency conservation protection, suspending works or reconstructing them, but so far there are no effective methods of protection of post-war architecture and urban planning, and often there is no will to protect it. Demolitions of true icons of architecture are publicised, such as Katowice Railway Station, Warsaw "Supersam" or "Emilia" Furniture Store, while at the same time there was a continued process of rearrangement and elimination of thousands of less noticeable buildings. It happens that circles of local activists or scientists take up the battle, but usually it is not effective. Tomasz Taczewski, in his excellent paper, says about "Holocaust of the modernist architecture of the Polish Republic of Poland" and "vandalism of the consumer society"[3].

A researcher of post-war architecture and urban planning is a true reconstructor of phenomena which are slowly becoming a thing of the past. Some buildings have been eliminated physically, others modernised in such a manner that they lost their best original assets. A rearrangement should be made on the basis of the preserved photographs and documents. Fortunately, post-war times were the most "talkative" epoch (certainly apart from the contemporary times). In the Silesian Voivodeship, dozens of newspapers were published, including many dailies which proudly, but sometimes critically reported subsequent, even least important projects.

There are also archival materials, usually incomplete, both owned by the state and private individuals. An important supplement here is witnesses accounts, mainly authors of architecture, which similarly to press sources, should be approached cautiously, because in the then press and books faced propaganda and censorship, and in the above accounts, often self-censorship. Some architects do not even want to mention the period of the Polish People's Republic.

Research has enabled to reach many interesting materials, which slightly enlighten this quite complicated view of the epoch. An important source is archival materials, mainly Files of the Organisational and Legal

[3] T. Taczewski, *Smutek odchodzenia architektury* – http://www.scdk.pl [accessed: 6 September 2018].

Department of the National Voivodeship Council in Katowice, and design offices: "Miastoprojekt" Katowice and General Construction Design Office in Katowice, Association of Polish Architects in Warsaw, the Studio of Authors of the Silesian Architecture at the Silesian Library in Katowice, and materials from the archives of private architects: Henryk Buszko, Marian Skalkowski, Jerzy Gottfried and Jurand Jarecki. Interviews were made with the architects. Fortunately, extensive interviews recorded at Silesian Library in Katowice under series "Portrety mowione" ["Spoken portraits"] by Jan Zub, were also preserved. A lot of information was also provided by such newspapers and magazines as: "Dziennik Zachodni", "Panorama", "Trybuna Robotnicza", "Wieczor", "Fundamenty", "Kroniki SARP", or "Architektura".

The main objective undertaken in this book is to present the contribution made by the architectural and urban planning circles in the development of post-war architecture and urban planning of Katowice. The condition of achieving that objective is to present an interesting material on urban planning and architecture of the city, as well as to determine attribution and dating of the buildings, to show conditions of implementation of the investments, including the role of Jerzy Zietek, the Voivode, to restore the investment process of the most important buildings, draw attention to their innovation in terms of function, structure and materials, as well as to show the propaganda role of architecture and urban planning in the period 1945–1980, with an analysis of the issue of modernity paradigm, and to present architectural circles and design offices operating in the area of Katowice Voivodeship.

For almost twenty years, post-war architecture and urban planning have been researched by many scientific circles – at universities of arts and technology. In such a brief introduction, it is not possible to enumerate all the books and articles, therefore only some of them will be cited. The architecture and urban planning of Poznan have been researched by Hanna Grzeszczuk–Brendel and Piotr Marciniak, Cracow – Malgorzata Wlodarczyk, Warsaw – among others by Malgorzata Omilanowska, Maria Lesniakowska, Grzegorz Piatek, Jaroslaw Trybus, Lodz – by Blazej Ciarkowski, Joanna Olenderek and Aleksandra Sumorok. Former Katowice Voivodeship also received attention in several contemporary publications. The post-war architecture of this area was described by: Ewa Chojecka, Przemyslaw Czernek, Alicja Gzowska, Irma Kozina, Ryszard Nakonieczny, Anna Syska, Barbara Szczypka–Gwiazda, Magdalena Zmudzinska–Nowak, and the author of this book. Selected references regarding this issue are placed at the end of the book.

CHAPTER I

The 1940s and 1950s – a new doctrine and its implementation

In the post-war press, Katowice before 1939 was depicted as a handicapped and underdeveloped urban centre. An example of such an expression is the article by Wiktor Kryszczukajtis from 1961: "It is not an accident that the Katowice city centre is finally undergoing a general rearrangement. Narrow, running in a star-shape streets, small tenement houses and deformed stalls – the effect of German and inter-war negligence – not only were perceived like countryside, but mainly hindered natural development of the city. This hallmark of the wealthiest territory of Poland was quite poor. [...] Katowice must have the image that deserves the status of the capital city of the Polish industry, worthy of our times"[1].

In the mid-war period, Katowice was transformed from a peripheral Prussian centre to a capital city of an autonomous voivodeship. A change in the administrative status of the city affected the shape of its urban planning and architecture. However, the development of the city centre was significantly limited by the railway line from the south, as well as geological, mining and water conditions, and ownership relationships. Therefore, the main administration centre was created to the south of the railway line, quite remotely from the central square of the city. Voivodeship authorities aimed to transform the city centre. This is why they created the City Transformation Office managed by Jan Graefe and in 1935 they announced a competition for spatial management plan for the city, but before the war, none of the competition concepts survived until its implementation[2].

After World War II, Katowice remained the capital city of the voivodeship, but its territorial scope changed, among others by inclusion of Dabrowa

[1] W. Kryszczukajtis, *Chaos optymistyczny*, "Trybuna Robotnicza", 28 June 1961.
[2] J. Rakoczy, *Katowickie metamorfozy*, "Fundamenty" 1965, 5, p. 8.

Fig. 1. A contrast of the worlds of agriculture and industry – Laziska Steelworks. Photo T. Barucki, the 1960s. Archives of H. Buszko in the Silesian Library in Katowice [hereinafter AHBSL], ref. no. 1/141.

Basin, Czestochowa and the areas that before the war were the German part of Upper Silesia[3].

The scale of the designed Katowice city centre was to respond to the assumed objectives – creating it as a centre not only of the voivodeship capital, but also as a regional capital[4].

1.1. The first competition for rearrangement of the city centre (1946)

In 1945, a fire destroyed the southern frontage of the Main Square, which caused the necessity of taking immediate actions. As early as in 1946,

[3] R. Kaczmarek, A. Kubica, J. Mokrosz, *Reflektor: Historia*, in: *Reflektory. Interdyscyplinarne spojrzenie na dziedzictwo architektury Górnego Śląska drugiej połowy XX w.*, ed. M. Zmudzinska–Nowak, I. Herok–Turska, Katowice 2017, pp. 48–85.

[4] C. Kotela, *Jak powstanie wielkie miasto. Katowice – centrum, ale nie stolica*, "Dziennik Zachodni", 17 November 1961.

Fig. 2. Main Square in Katowice In the foreground, there are destroyed tenement houses. In the background, on the left, there is the non-existent development of the northern frontage. Photo J. Jarecki. Collections of J. Jarecki.

a competition for the Main Square arrangement was prepared, including designing the residential district between Zamkowa Street (from October 1946, its name was Armii Czerwonej, currently W. Korfantego Avenue), F. Dzierzynskiego Street (currently Chorzowska) and extension of A. Zawadzkiego Street (currently Sokolska Street), as well as the transport system north-south and east-west[5].

In the mid-war period, Katowice Main Square was a small city square with radially departing streets. It performed commercial and transport functions, being the main hub of the city and the region. The Main Square was developed with eclectic tenement houses and early-modernist theatre designed by Carl Moritz, an architect from Cologne. On the northern and southern sides there were industrial areas, the Rawa River and a big pond, while on the south there was a railway line.

[5] *Kronika*, "Architektura" 1947, 2, p. 60. The designs are stored in the Archive of Katowice City Hall. I would like to thank Urszula Zgorzelska, Ph.D. and Daria Gajtkowska for their assistance and kindness.

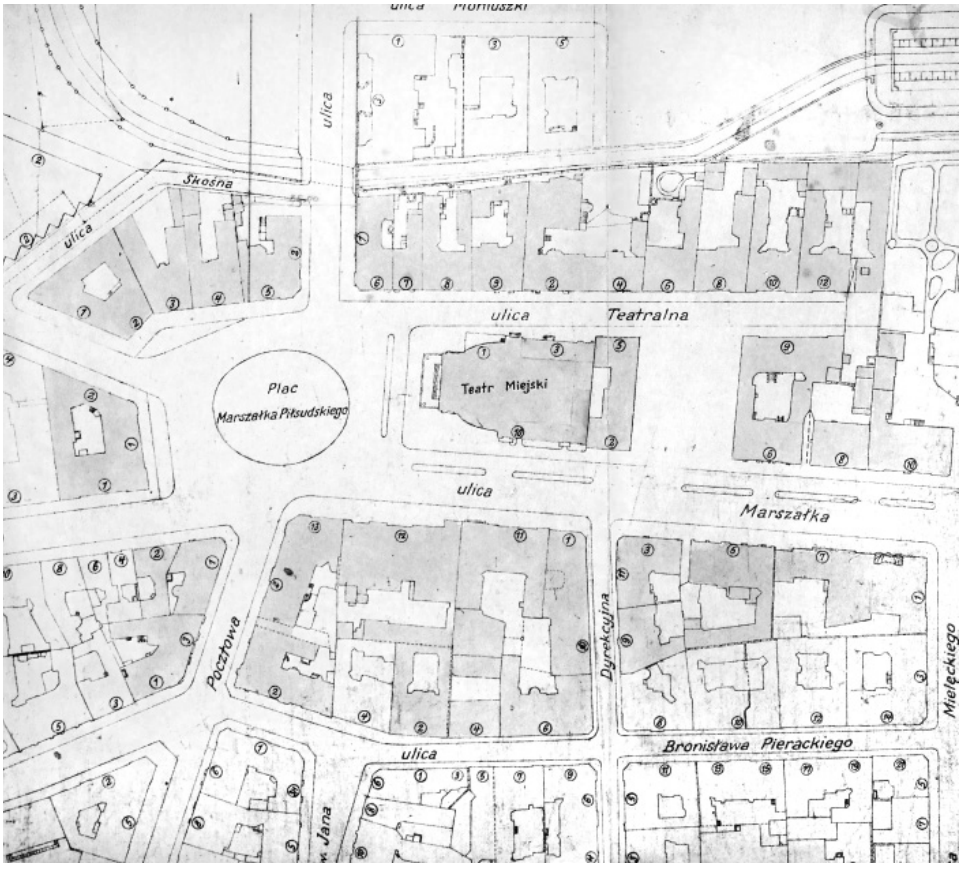

Fig. 3. A fragment of Katowice plan, before 1945. Archive of the Katowice City Hall [hereinafter AKCH], files of "Dom Prasy" [the Press House] in Katowice.

The discussed competition from 1946 showed continuing modernist tradition, disrupted by World War II and the activity of pre-war circle of modernists. In all of the preserved drawings, a large number of demolitions were assumed, in order to solve the then-existing transport problems. Elimination of eclectic development also involved liquidation of traces of Germanness and the will to add a more monumental appearance to the Main Square. In several competitive designs, including the winning drawing of Julian Duchowicz and Marian Sramkiewicz, the north-south axis was emphasized, joining the Main Square with Armii Czerwonej Street[6].

[6] M. Skalkowski, *Śródmieście Katowic*, in: *SARP 1925–1995. 70 lat działalności organizacji architektonicznych na Górnym Śląsku*, eds. J. Boberski et. al., Katowice 1998, p. 155,

The competition was organised by Association of the Polish Architects, by order of the Katowice City Board. Its topic was an urban and architectural solution of the Main Square as well as pedestrian, car and tramway traffic for north-south and east-west directions, developing the dimensions of the Main Square adjacent development, taking into consideration the building of the Silesian Theatre, and designing a town hall of the capacity of approximately 75,000 m^3. The competition was of an open nature. It was announced on 25 September 1946, and as the initial deadline for submitting the works was 15 November 1946. Then it was extended to 2 December 1946.

In the documents prepared for the purposes of the competition, there were provisions which significantly affected the form of designs. The area being the scope of the competition was described as follows: "Central Square /Main Square/ in Katowice is at the same time the central point of the Coal Basin. It is where the pedestrian traffic of the whole city is focused. Long-distance tramway lines go through that square, as well as bus lines operating in the Central Area of the Coal Basin. It is at the same time the City centre of regional importance"[7]. It was emphasized that the "houses surrounding the Main Square do not present a significant economic or architectural value"[8]. It was assumed that the new Market development would be of office and commercial nature. The following transport solutions were assumed: leaving 3 Maja and Warszawska Streets as the main traffic arteries in the east-west direction, and in the north-east line, the then Zamkowa and 15 Grudnia Street. The level crossing at the extension of 15 Grudnia Street was assumed to be elevated by about 1 metre and extended by 6 metres to the west. In the designs, the assumptions of the general plan were also to be considered: creating a traffic artery from F. Dzierzynskiego Street, which would take over the traffic from Warszawska and 3 Maja Streets, more greenery at the Rawa River and partial culvert of the river.

The former Main Square was a small square situated in front of the theatre building, where in the mid-war period a roundabout was localised for the road traffic. It was a junction of the following streets: Zamkowa, Teatralna, Warszawska, Pocztowa, 3 Maja and Mickiewicza. It was also a crossing of tramway and bus transport, as well as car traffic. The aforesaid

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J. Gottfried, *Lata 1945–1955. Tworzenie podstaw planowania przestrzennego*, in: *SARP 1925–1995*..., p. 129.

[7] Ibidem.

[8] Ibidem.

plan shows that in 1946, there were no significant fragments of the Main Square adjacent development.

The winners of the discussed competition were Julian Duchowicz and Marian Sramkiewicz, students of the Lviv University of Technology (design no. 6). Two equivalent third-rank prizes for the work of Zbigniew Solawa from Cracow, made with the participation of Gerard Pajak, a student of the Cracow University of Technology (no. 9) and for the design prepared by Wladyslaw Wieczorkiewicz from Cracow (no. 11). The works of the following authors were purchased: Roman Mann, drawn up in cooperation with Ludwina Mann from Katowice (no. 7), Wlodzimierz Gruszczynski assisted by Andrzej Domanski (no. 8), as well as students of the Lviv University of Technology: Eustachy Chmielewski, Michal Mermon and Ludwik Pisarek from Rzeszow (no. 3).

The main assumption of the winning design was to grant an important role to a traffic artery joining the areas on both sides of the railway tracks[9]. The following was written about the winning design: "You can see there the grand style of Housman, a great builder of Paris"[10]. The design assumed demolition of a block of development between 15 Grudnia and Pocztowa Streets, and creating in its place a big square near the railway station. Between the square and F. Dzierzynskiego Street, a broad alley was set with a greenery belt in the middle, and streets and pavements on the sides. On both sides, monumental public utility buildings were to be erected. The railway station was localised in the area of the post office and Pocztowa Street – it was a closure of the discussed square. On the other side, it was planned to erect a huge building that architecturally closed the central Katowice square. Pocztowa Street was joined with a straightened Kosciuszki Street through a tunnel. The theatre was to be extended, and opposite at the end of A. Mickiewicza Street, it was planned to erect a high-rise building to be the seat of the municipal council. The bus station was to be constructed to the east of Zamkowa (later Armii Czerwonej Street). The design also assumed demolition of residential development between Miarki Square, Kochanowskiego and Kosciuszki Streets, and creating there another square joined along its whole width with Miarki Square.

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[9] M. Skalkowski, *Śródmieście Katowic…*, p. 155, J. Gottfried, *Lata 1945–1955…*, p. 129, *Kronika*, "Architektura" 1947, 2, p. 60.

[10] *Jak wyglądać mają Katowice jutra?*, "Dziennik Zachodni" 1946, Archives of Main Board of the Association of Polish Architects [hereinafter: AMPAA], folder *Marian Śramkiewicz*.

Fig. 4. "Zieleniak" Tenement House at the Main Square in Katowice. Designed by J. Duchowicz, M. Sramkiewicz, 1947. Museum of Architecture in Wroclaw [hereinafter MA].

Fig. 5. The competition design no. 3 for rearrangement of the Main Square in Katowice: the Main Square perspective. Designed by E. Chmielewski, M. Mermon, L. Pisarek, 1946. Department of Art History at the University of Silesia in Katowice, without ref. no.

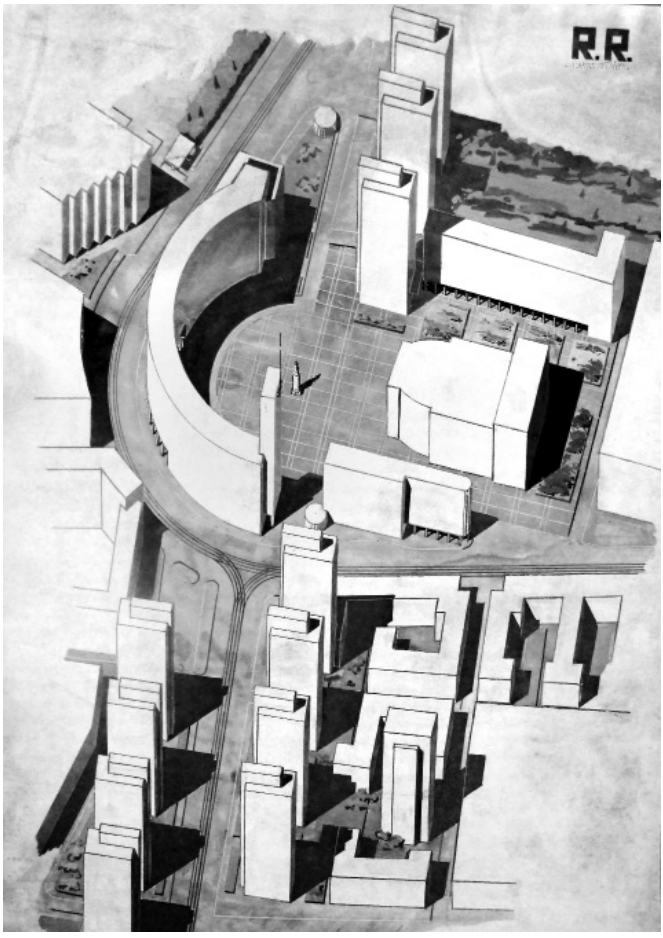

Fig. 6. The competition design no. 2 for rearrangement of the Main Square in Katowice: axonometry, 1946. AKCH, without ref. no.

The concept was not fully implemented for financial reasons, as the government allocated funds for rearrangement of the western and northern part of Poland. What is more, very soon, in the years 1947–1948, contradictory to the competition result, the Main Square frontage was supplemented with "Kamienica Zieleniaka" ["Zieleniak" Tenement House] (currently Rynek 13), designed by Julian Duchowicz and Marian Sramkiewicz. The discussed solution became the basis of social realism concepts of the first half of the 1950s, and it was finally completed with certain modifications.

In the Department of Art History at the University of Silesia in Katowice, one more concept was preserved, entitled *Design of rearrangement of the Main Square in Katowice. 1:1000* marked with number 1 in the top right

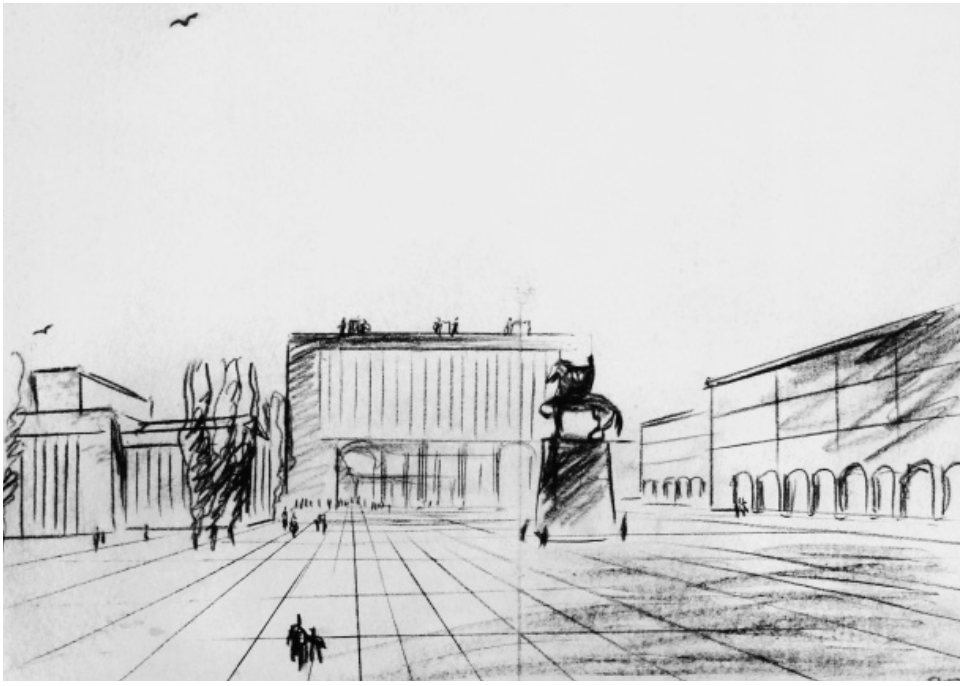

Fig. 7. The competition design no. 8 for rearrangement of the Main Square in Katowice: a perspective view. Designed by W. Gruszczynski, in cooperation with A. Domanski, 1946. AKCH, without ref. no.

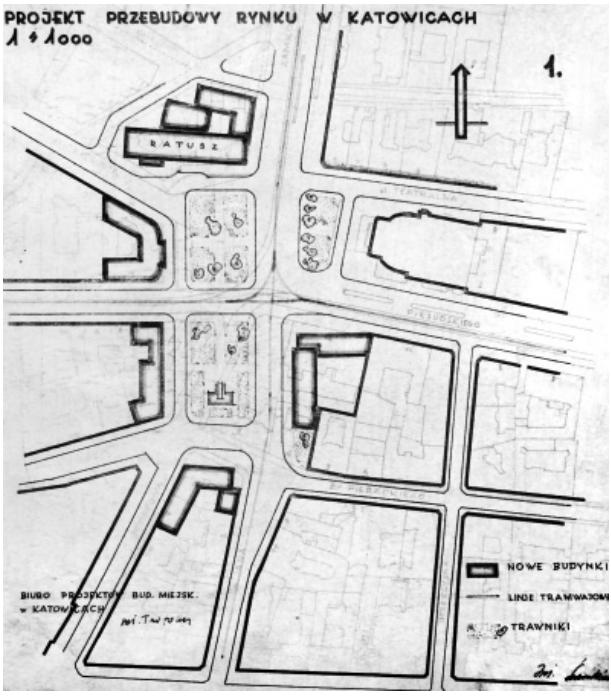

Fig. 8. Design of rearrangement of the Main Square in Katowice, M. Sramkiewicz. Department of Art History of the University of Silesia.

corner and signed in the bottom right corner with the name of the competition winner, M. Sramkiewicz.

In the discussed design, a large scale of demolitions was assumed, which mostly match the actual demolitions that were made. The north-west frontage of the Main Square was to be demolished, where it was planned to erect a big building of the town hall. It was also planned to demolish the initial fragments of development of the quarters between Mickiewicza and 3 Maja Streets, 3 Maja and Młynska Streets, Warszawska and B. Pierackiego (currently Staromiejska) Streets, as well as Pocztowa and 15 Grudnia Streets. It was in those places where later the following buildings were erected: the Press House, "Kamienica Zieleniaka" (currently the office building of the City Hall with the information centre) and department stores "Zenit" and "Skarbek". In the discussed concept, the Main Square was filled in by carefully designed greenery belts. The tramway lines were still to go through the Main Square, but the north-south track was corrected; its course was straightened and it was moved to the east so that the tramway system ran along Sw. Jana Street, not Pocztowa Street, as it was the case before. Thus, quite a spacious square was obtained, forming a foreground for the town hall.

1.2. Socialist realism in theory and practice

Pre-war factors, additionally accompanied by absence of a plan for development of the Upper Silesian Industrial Region, or a general plan of the city, as well as insufficient funds caused that the works on the Main Square did not begin until the end of the 1950s. However, the period between 1945 and 1958 was abundant in competitions and design concepts. To a great extent, they became the basis for transformations of Katowice city centre in the 1960s and 1970s.

The 1950s brought a continuation of the concept of the Main Square rearrangement, but the functionalism of the solutions was replaced by representation necessary in the period of socialist realism, and the post-war modernism was replaced by the historicism stylistics. The objective was to extend the city centre to the scale of voivodeship capital. The centre was to become the main urban hallmark of Katowice, joining the dispersed city districts. This was to be achieved through an extended functional programme. The promoter of this concept was Romuald Pienkowski, an

outstanding urban planner employed before the war in the Silesian Voivodeship Office, a co-author of the Upper Silesian Industrial Region design after the war. While analysing the urban planning problems of the region, he wrote: "In Stalinogrod, special attention should be paid to shaping the city centre to the scale of requirements for the capital city of the voivodeship and Dabrowa Basin, in order to arrange appropriately the central components of public utility, planned for implementation soon, such as: a library, hotels, building of the Silesian Opera, tall residential development, mass catering facilities, etc. As well as in order to create a predominant urban and architectural hallmark, joining the currently dispersed districts into one city structure"[11].

In the social realist epoch, works on a new concept of a socialist city were intensified, and they were accelerated after 9 March 1953. The name Katowice was then changed to Stalinogrod. The city became a symbol of reverence to Stalin, but the form of its city centre with chaotic and post-capitalist development did not correspond to its new function.

Jerzy Gottfried's text contains information about the objectives of the then urban planning in the Silesia. He advocated, among others, eliminating district separations, liquidating class division of the city and its "cosmopolitan and pessimistic architecture", introducing spatial order and clear transport networks. The new socialist city was to be an expression of care about the men of work, to provide them with good living conditions, and the new forms were to stem from the national tradition and to be strictly related with the landscape[12].

Katowice became a socialist city. Its city centre received a new function: it was to become first and foremost "the centre of social life", which was written by Jan Rakoczy in "Dziennik Zachodni" newspaper of 1965: "The biggest, most revolutionary transformations took place in the perception of the role of the city centre in new socialist cities. Not a trace of the former capitalist district, banks, wholesale trade, luxurious shops and entertainment facilities – but it will be the centre of social life"[13].

Wladyslaw Czarnecki, an outstanding urban planner and architect, in his book *Planowanie miast i osiedli* from 1965, described what a socialist city should look like: "In the socialist system, urban planning and architecture reflect the social content of the system. In the city organization, a division

[11] R. Pienkowski, *Problemy urbanistyczne Górnego Śląska*, "Architektura" 1954, 2, p. 31.
[12] J. Gottfried, *Główne problemy architektoniczne Śląska*, "Architektura" 1954, 2, pp. 29–30.
[13] J. Rakoczy, *Nowe Tychy – miasto przyszłości*, "Dziennik Zachodni", 15 July 1953.

Fig. 9. May Day march at Armii Czerwonej Street in Katowice. Photo J. Makal, 1970. Archive of "Dziennik Zachodni".

into better districts where wealthy people used to live and worse ones with habitats of poverty vanished completely. This is a result of classlessness of the society and social equality of the citizens. All men of work have equal rights and equally benefit from comfortable flats and social facilities, cultural centres, libraries, theatres, greenery areas and leisure areas. A socialist city does not know differences or contrasts between specific districts"[14]. In the socialist city, its centre was subjected to the functions which it was to perform for the society rather than individual interest, as it is the case in the capitalist city. Monumental seats of the top political, administration and cultural institutions were to be localised there. The squares and mains streets in that part served not completely for transport purposes, but for marches and political manifestations.

The city centre was to be the place of dense residential development, but organised in such a manner to provide the inhabitants with hygienic and comfortable living conditions. It was also to be an urban hallmark of the city districts. Czarnecki noted: "A big role in the city's functional arrangement is played by modern traffic arteries, adopted to enable fast, continuous traffic, and grade-separated junctions. A network of such arteries replaces the former static arrangement of streets, introducing a dynamic nature of free lines"[15]. He also emphasized the role of space: "The city needs space for a free flow of transport and pedestrian traffic; space where the functions

[14] W. Czarnecki, *Planowanie miast i osiedli*, vol. 1, Warszawa 1965, p.183.
[15] Ibidem.

of the city and aesthetic views of our times will be melted into inseparable unity of composition. Free space in the city will encourage a designer's creative mind to fulfil human desires and preferences, to implement the idea of collective life, cooperation and mutual assistance. Free spaces, filled with greenery, also designed functionally in health, architectural and aesthetic terms will create a background necessary for composition. As a result, it will be an urbanised landscape as an expression of modern society's culture"[16]. Czarnecki's description of a socialist city is very important in understanding the urban planning and architecture of Katowice city centre created in the 1950s, 1960s and 1970s.

Between 1951 and 1955, Andrzej Wiczynski and Kazimierz Wejchert developed the first post-war general spatial management plan for the city of Katowice (in 1953–1956, the city's name was Stalinogrod). Unfortunately, in the present state of research, little is known about it.

The first social realist designs for rearrangement of the city centre date back to the 1950s. Several concepts were created, and their authors were three teams: the first was Tadeusz Lobos' team, the second was Henryk Buszko, Aleksander Franta and Jerzy Gottfried's team and the third was Kazimierz Wejchert, (–) Usakiewicz, Szczepan Baum and Adam Wozniak's team[17]. Numerous designs were developed in "Miastoprojekt Katowice" and under supervision of Zygmunt Majerski. Museum of Architecture in Wroclaw stores impressive plans of reconstructing the Katowice city centre, developed by Duchowicz and Majerski[18].

Similarly to the designs of 1946, social realist urban concepts of Katowice city centre it assumed joining the Main Square with Zamkowa Street and transform it into one of the main traffic arteries of the city. It was to serve mainly representation purposes, being the background for socialist marches and manifestations. A rich functional programme was related with authorities, culture and trade. It was supplemented by residential quarters of Zaklad Osiedli Robotniczych [Department of Workers' Estates], which followed the recommendation of providing the advances of socialism to all citizens.

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[16] Ibidem.

[17] J. Rakoczy, *Katowickie metamorfozy…*

[18] *Nowe śródmieście Katowic*. State Archive in Katowice [hereinafter: SAK], 224: Board of the Voivodeship National Council in Katowice, Organisational and Legal Department [hereinafter: BVNC, OL-D], ref. no. 99, MA, ref. no. Mat IIIc3/P, IIIc–189/10.

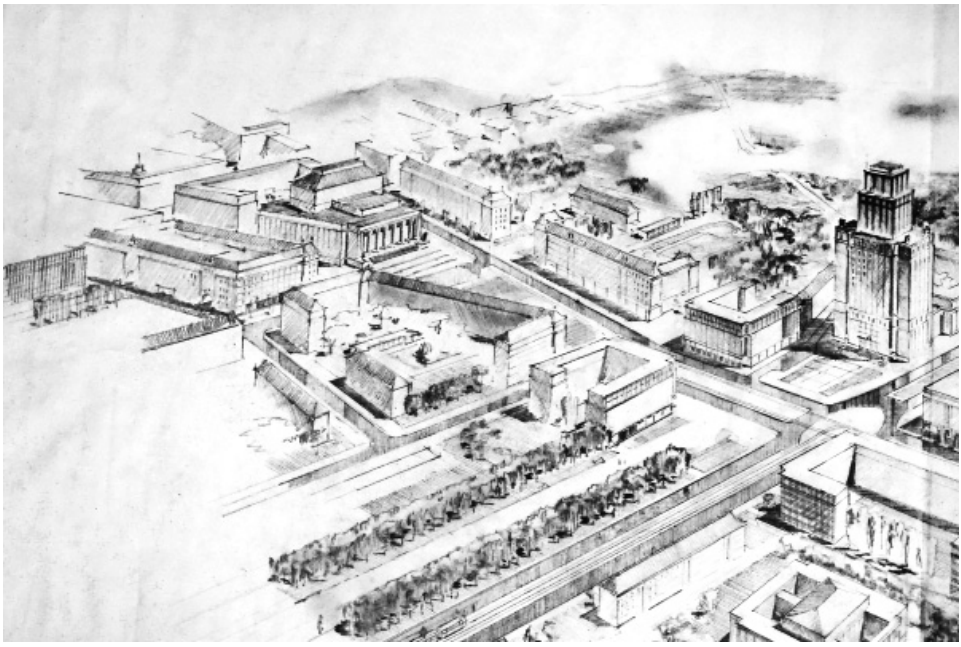

Fig. 10. A design of reconstructing the Katowice city centredesigned by J. Duchowicz, Z. Majerski, the 1950s. MA, ref. no. MA IIIc 3.

In the designs of the 1950s, it was planned to demolish and transform the 19th century architecture, treated as foreign heritage. It was to be replaced with monumental buildings of historicism nature, such as the building of the Silesian Library designed about 1954 by Tadeusz Lobos, or his design of the Art Exhibition Office of 1956.

According to the present state of research, not all the concepts of reconstructing the city centre are known. Alternative plans are preserved in the archives of Katowice City Hall [hereinafter AKCH], signed by Lobos, who was employed in "Miastoprojekt", which was then named "Miastoprojekt Poludnie". In the concept of July 1951, the urban planner relied on earlier concepts joining the Main Square with Armii Czerwonej Street into one monumental axis[19]. He planned demolitions of the Main Square adjacent development, remnants of factory buildings at Armii Czerwonej, retaining few quarters of the older development. The Main Square was to be a cultural, residential, and trade centre. The western side of Armii Czerwonej Street was developed with monumental buildings: the City National Council,

[19] Designs by T. Lobos are stored in AKCH, without ref. no.

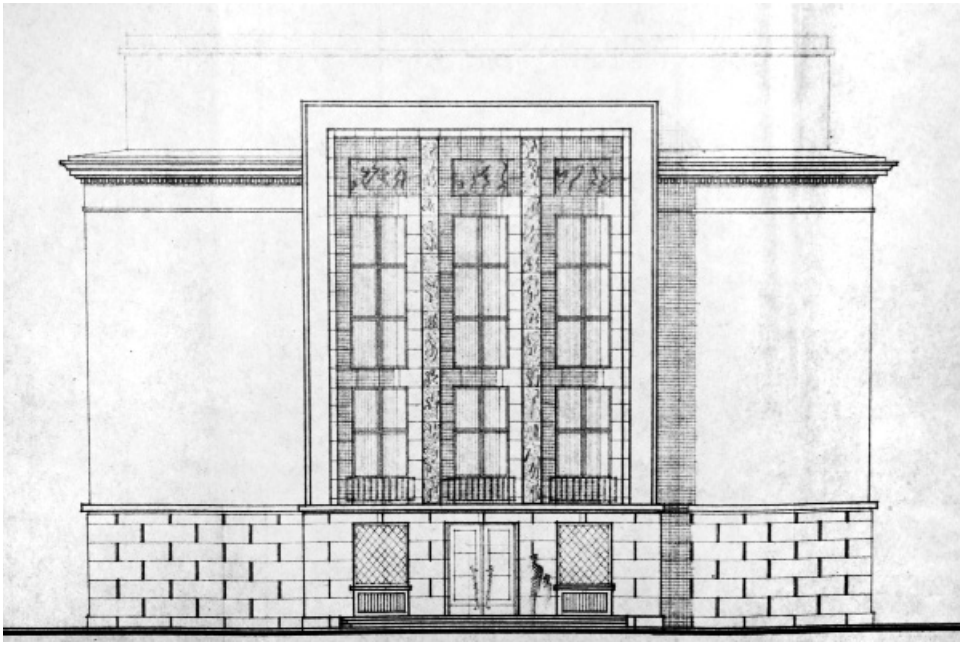

Fig. 11. Design of the Art Exhibition Office at A. Mickiewicza Street in Katowice, T. Lobos, 1956. AKCH, without ref. no.

the Theatre of Opera and Ballet with the Silesian Library and Museum, and on the eastern side, a communal hotel. Lobos attempted to introduce symmetry, with a dual carriageway of Armii Czerwonej Street as the main urban axis, a greenery belt in the middle, serving the purpose of marches and manifestations.

Another alternative plan was drawn up in August 1951. In its general outline, it was a repetition of the previous arrangement, but the seat of local authorities was localised at the Main Square. It was planned to demolish a very "German" in nature neogothic bathhouse, and to erect a new one right next to the designed library building.

Concepts created in "Miastoprojekt" at the beginning of the 1950s were not implemented, among others because there was no regulatory plan for the Upper Silesian Industrial Region. The projects were also not implemented due to difficulties related with geologic situation of the land, i.e. arrangements made with the Ministry of Mining and the necessity to make far-reaching demolitions. Finally, it was not in the city centre, but in the southern part of Katowice that social realist buildings appeared, or buildings demonstrating links with that convention. Among others, the following

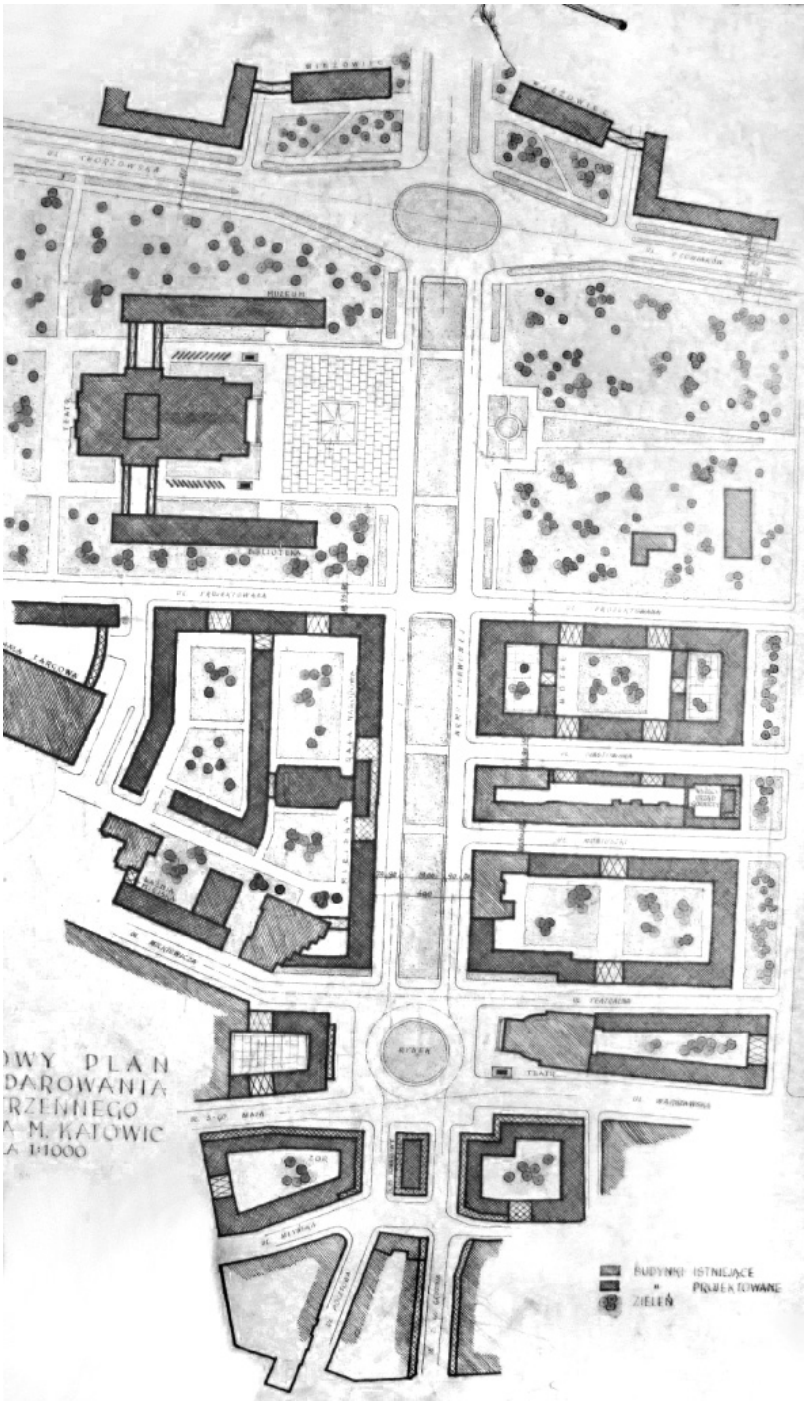

Fig. 12. Spatial management plan of the Katowice city centre. Designed by T. Lobos, July 1951. AKCH, without ref. no.

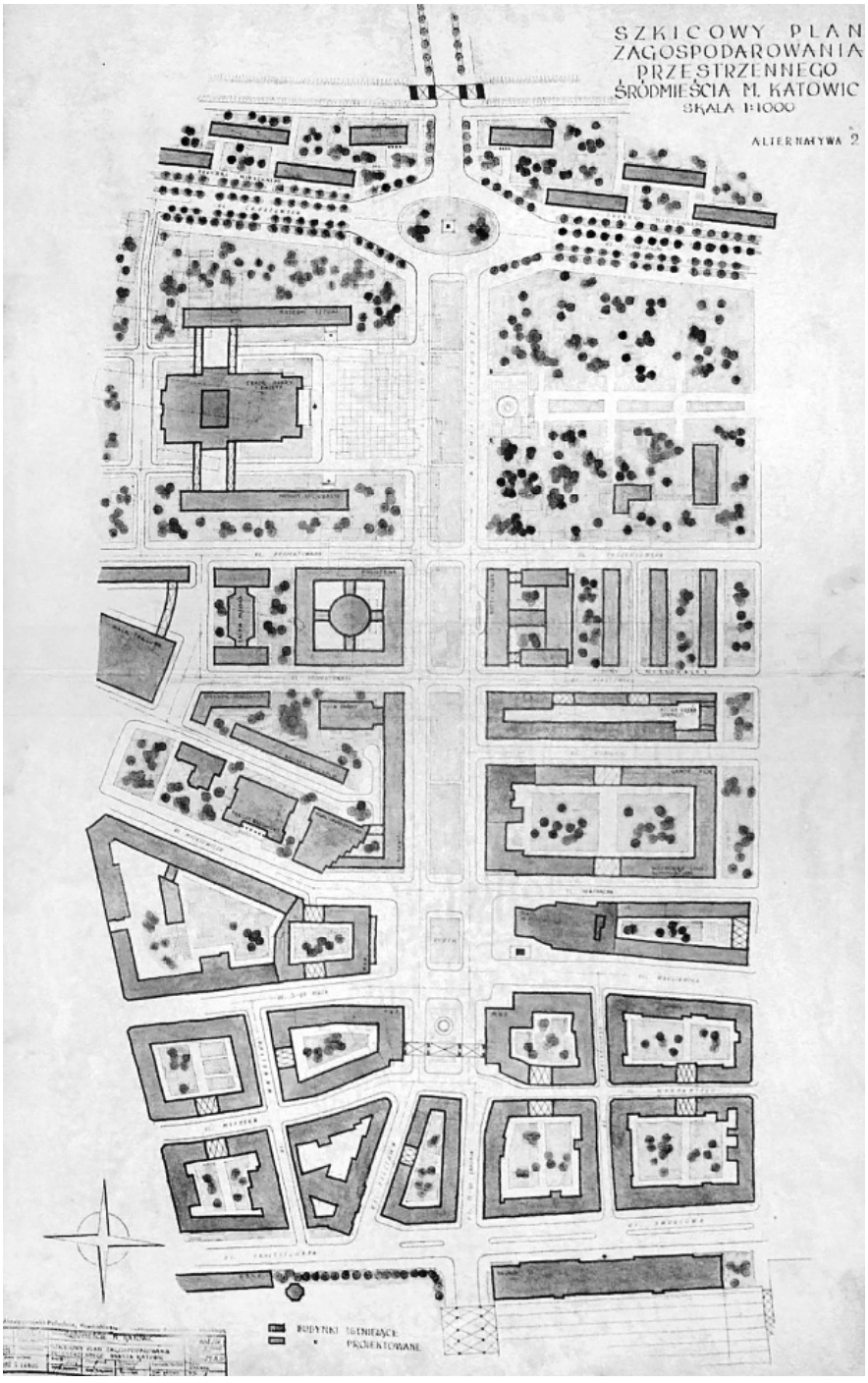

Fig. 13. Spatial management plan of the Katowice city centre. Designed by T. Lobos, August 1951. AKCH, without ref. no.

buildings can be mentioned here: building of the Trade Unions at Jagiellonska Street (H. Buszko, A. Franta, J. Gottfried), Vocational Training Centre at Z. Krasinskiego (T. Lobos), or the Palace of Youth (J. Duchowicz, Z. Majerski)[20].

In 1953, the government approved guidelines for perspective plan of spatial management of GOP (the Upper Silesian Industrial Region). In the period from 1953 to 1955, a regulatory plan of GOP was made, which made it possible to take up further design works. In 1954, a team of architects from Katowice-based "Miastoprojekt" developed a perspective plan of spatial management of Katowice. The same year, an urban planning competition was drawn up for a design of spatial management of Katowice (Stalinogrod) city centre, to which 8 competition works were submitted. Concepts prepared by three teams were selected: Lipowczan–Szary–Wozniak, Baum, and Majerski–Duchowicz. As Mieczyslaw Krol describes, the competition results and numerous discussions led to an agreement on the view of a future centre to the north of the Main Square. The common ground for all the papers was extension of Armii Czerwonej Street and emphasizing its breaking by new urban hallmarks localised at so-called Dwor Marii. Initially, this hallmark was to be the theatre of opera and ballet, in the Russian fashion[21]. In 1958, an architectural competition was organised for the construction of the above, but at the end of the 1950s, the concept changed and it was decided to build a Sports and Exhibition Hall in that place.

The discussed concepts are not known in the present state of research. However, the awarded design by Maria and Andrzej Wiczynski and Zygmunt Winnicki was published.

It assumed a grand scale. An administration, trade and cultural centre was to be created in the place of demolished tenement houses, around the Main Square. In the then commentary, it was said: "The centre of socialist Stalinogrod will focus around a much extended Main Square. Only the current theatre building will remain at the square, while the remaining buildings, being the heritage of capitalist epoch will give way to big, modern administration, trade and cultural buildings"[22]. This functional programme,

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[20] A. Borowik, *Pałac Młodzieży w Katowicach*, in: *Pałace i zamki na Górnym Śląsku*, eds. B. Szczypka–Gwiazda, P. Ziegler, Katowice 2014, pp. 68–99.

[21] M. Krol, *Problemy urbanistyczno-architektoniczne przebudowy centrum Katowic w latach 1954–1980 (wybrane zagadnienia projektowo-realizacyjne)*, in: *Z dziejów sztuki Górnego Śląska…*, p. 56.

[22] J. Moskal, W. Janota, *Bogucice, Załęże et nova villa Katowice*, Katowice 1993, p. 52.

Fig. 14. A model of spatial management plan of the Katowice centre, 1955. Designed by M. and A. Wiczynscy, Z. Winnicki. Collections of J. Jarecki.

known from Lobos' design, was repeated, adding the theatre, radio station, philharmonic, museum and the second hotel. A significant compositional element was to be the monument of Jozef Stalin. The design was not implemented.

CHAPTER II

The 1960s and 1970s – vision and pragmatics in the Katowice city centre

2.1. Achievements in modernisation and extension of the city centre

A negative evaluation of the six-year plan and workers' protests in 1956 led Wladyslaw Gomulka to power. At the beginning of the 1960s, a new economic plan was adopted, which assumed accelerating industrialisation, improving the living standard and decreasing the gap between Poland and developed countries. As Piotr Marciniak writes, "A thesis may be made that the ideas of modernism after 1956 became a certain ideology of modernisation for authorities of the People's Republic of Poland – a policy of industrialisation of the 1960s (and further development of the 1970s), which was to ease the society's concerns with a vision of slight stabilisation. The ways to implement the new directions were to be prefabrication, typification and normalisation"[1]. In the first period of "Gomulka's reigns", a temporary opening to the Western countries was felt. In the architecture, there was a return to the ideas based on the experience of modernism. Modernisation of the Katowice city centre, similarly to the centre of Poznan, became one of the instruments of the new authority. Marciniak wrote that "[...] grand-scale ideas perfectly matched instrumentalisation of the architecture used by the new authority as a propaganda element. At the same time, through their size, they demonstrated an economic strength and potential of the People's Republic of Poland, which was to catch up (at least in their intentions) with achievements of the Western world. Another important aspect was the will to cover up the bourgeois past [...],

[1] P. Marciniak, *Modernizm czy modernizacje? Ideologiczne uwarunkowania przebudowy śródmieścia Poznania oraz innych miast polskich*, in: *Pod dyktando ideologii. Studia z dziejów architektury i urbanistyki w Polsce Ludowej*, ed. P. Knap, Szczecin 2013, p. 237.

to depart from the old, 19th century development and the nursed tradition, as well as to attempt to dominate the Prussian architectural and construction activity, which left permanent traces in the urban space"[2]. Both in Poznan and in Katowice, a rule of concentrating services was assumed, constructing tall, multi-functional buildings and isolate the car from the pedestrian traffic.

The concept of Katowice city centre changed after 1965. Instead of constructing peripheral and relatively low buildings, a rule of less dense development was adopted, with differentiated cubic capacity and many high-rise buildings that formed urban hallmarks and were the symbols of large urban nature of that part of Katowice. Construction of such buildings was hindered by regulations from the second half of the 1950s, limiting high-rise development for economic and geologic reasons. However, the issues of image and new arrangements between mining specialists and geologists led to a change in this view. In 1960, Jan Rakoczy urged: "The city cannot expand any longer, it has to develop vertically. Katowice must become a city of skyscrapers. Life will be stronger than any calculations"[3]. "It was just four years ago that along Armii Czerwonej Street in Katowice there were single and two-storey buildings. Between them, there was a cramped main coach station, and to the north of the crossroads with Dzierzynskiego Street, there were old shacks and empty fields, barracks of the Mining Lamps Factory and not a very decorative heap", as Marek Wydra described the Katowice city centre in 1965 in an article for "Dziennik Zachodni"[4].

In the present state of research, it is very difficult to determine precisely who and to what extent had impact on transformations of the city at that time. From 1955 to 1960, Zygmunt Majerski was the main designer of modernising the Katowice city centre[5]. From 1957, Wiktor Lipowiczan managed the City Urban Planning Office where detailed designs were prepared. After Zygmunt Majerski left, Wiktor Lipowczan became the main designer of the city centre. There was also a position of the city's chief architect. In 1965, it was occupied by Adam Wozniak[6]. Jerzy Zietek, who

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[2] Ibidem, p. 240.

[3] J. Rakoczy, *Za i przeciw śląskiej architekturze*, "Dziennik Zachodni", 22 April 1960.

[4] M. Wydra, *Dom o 2436 izbach. Śródmieście Katowic – pomnikiem budowlanych*, "Dziennik Zachodni", 14 May 1965.

[5] *Honorowa nagroda SARP w 1973 r.*, "Architektura" 1973, 7, p. 364.

[6] J. Rakoczy, *Katowickie metamorfozy…*

then was deputy head of Presidium of the Voivodeship People's Council in Katowice, was responsible for modernising the city centre on behalf of voivodeship authorities. The documents preserved in the State Archive in Katowice prove his commitment and extraordinary activity in this field. Very frequently he intervened personally, pushing forward the notoriously "stalled" matters. Other representatives of state and architects' authorities also participated in developing a concept of the city. Sessions were often held devoted to modernising the Katowice city centre and other cities of Silesian and Dabrowa region, with the participation of the most eminent architects and urban planners.

Among many complex reasons for the necessity of modernising the city centre, it was emphasized that there was no land for high-rise development, that the land was developed mainly with industrial facilities, finally that there was no real centre in the city with a population of 260,000 inhabitants. It was hoped that development of the land would allow ordering that part of the city and creating a grand centre of Katowice[7].

After 1956, socialist realism was over. Departure from that doctrine and issues related with geologically uncertain land resulted in withdrawing from the concept of peripheral development and focusing on isolated complexes. A new general plan of the city centre of Katowice was started. In "Miastoprojekt" Katowice, a special team was appointed to develop the plan. On the basis of the above three competition concepts by: Lipowczan–Szary–Wozniak, Baum and Majerski–Duchowicz, a detailed coordination plan was created, which was approved in 1956. Its authors were Zygmunt Majerski, Anzelm Gorywoda, Halina and Wiktor Lipowczan, Ernest Szary and Adam Wozniak. The plan assumed erecting three monumental buildings at the Main Square: a department store, the Sportsmen House [*Polish*: "Dom Sportowca"] and a 9-storey department store, and at Armii Czerwonej Street, the building of "Delikatesy". It was also planned to construct a superstructure on "Kamienica Zieleniaka" ["Zieleniak" Tenement House], erected in 1947–1948[8]. The coordination design became the basis for further implementation documents. It was similar to *Szkic planu obecnego śródmieścia Katowic* [A sketch of the plan of the current Katowice city

[7] B. Oles, *Elaborat lokalizacyjny terenu położonego w śródmieściu Katowic ograniczonego ulicami: Armii Czerwonej, Dzierżyńskiego, Sokolskiej i Mickiewicza*, 1959, AKCH, without ref. no.

[8] *Nowe Katowice*, "Fundamenty" 1961, 12.

centre] published in "Biuletyn Techniczny" of 1956[9]. In 1956, the aforesaid designers' team was awarded the second prize of the Committee for Urban Planning and Architecture.

On 16 April 1959, during the executive meeting of Voivodeship Committee of the United Workers' Party (PZPR), an official decision was taken to modernise the Katowice city centre[10]. By Resolution No. 17/405 of 27 July 1959 on extension and modernisation of the city centre, Presidium of the Voivodeship People's Council in Katowice approved the program of building and municipal construction and the completion dates of specific investments. The Resolution stated: "The Katowice city centre is spatially managed in an economically non-viable manner, and development of this region is of a temporary nature, which spoils general appearance of the city". The scope of city centre modernisation was also determined. The modernisation was also to cover the north-east part of the housing estate named after J. Marchlewski, i.e. Koszutka district, and the land on the eastern side of Armii Czerwonej Street between Rozy Luxemburg and Kopalniana Streets ("K–D" road). The Resolution covered a schedule of investment: construction of Sportsmen House and the department store at 3 Maja and A. Mickiewicza Streets, "Delikatesy" and superstructure of the building with Greasy Spoon [*Polish*: "Bar Mleczny"] in the corner of Armii Czerwonej Street. In the city centre area, it was also approved to erect the Voivodeship Sports Hall, a furniture store, a primary school and a secondary school, a municipal hotel and DOKP office building.

An important issue was to change the assumptions for the spatial management plan of Katowice. In 1954, deagglomeration of the city assumed reducing its population to 180,000, but in the first half of the 1960s, this idea was challenged.

In the years 1962–1964, a team of architects from the Voivodeship Urban Planning Office in Katowice developed a perspective general plan of spatial management for Katowice. The team was composed of: Michal Lukowski, Jolanta Helska, Irena Hojnowska, Maria Masalska–Michalik, Wiktoria Waluda and Rajmund Kajzer. The consultants were Andrzej Wiczynski, Marian

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[9] "Biuletyn Techniczny" 1956, 12, p. 6. A photograph preserved in Special Collections of the Main Library of Warsaw University of Technology [hereinafter MLWUT], ref. no. PW FT.006278.

[10] A. Jurkiewicz, *Co utrudnia przebudowę? Rozmowa „TR" z tow. Jerzym Ziętkiem*, "Trybuna Robotnicza", 24 May 1960.

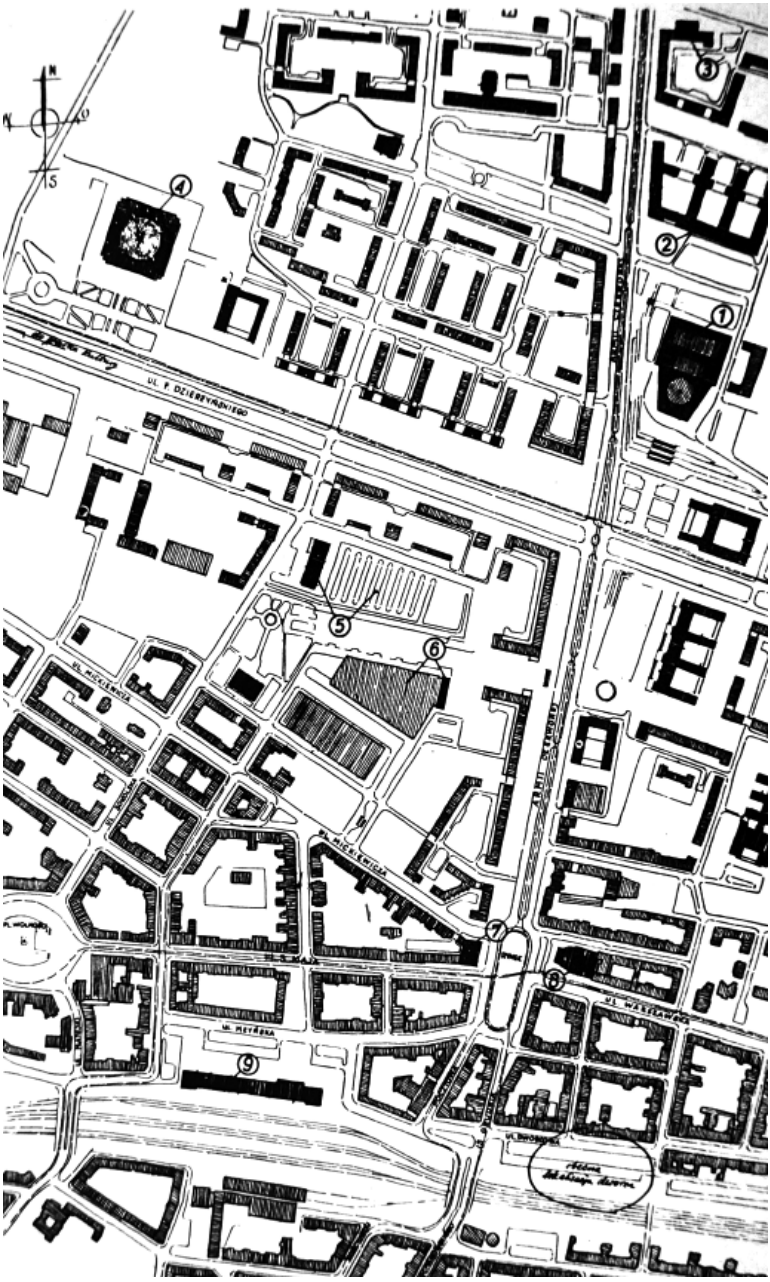

Fig. 15. Plan of the Katowice city centre, around 1956. "Biuletyn Techniczny" 1956, no. 12, p. 6. 1. Opera. 2. DOKP [Regional Directorate of State Railways] office building. 3. City hotel. 4. Stationary circus. 5. New main coach station. 6. Helicopter port. 7. Central Department Store. 8. Theatre. 9. A new location of the main railway station at Mlynska Street.

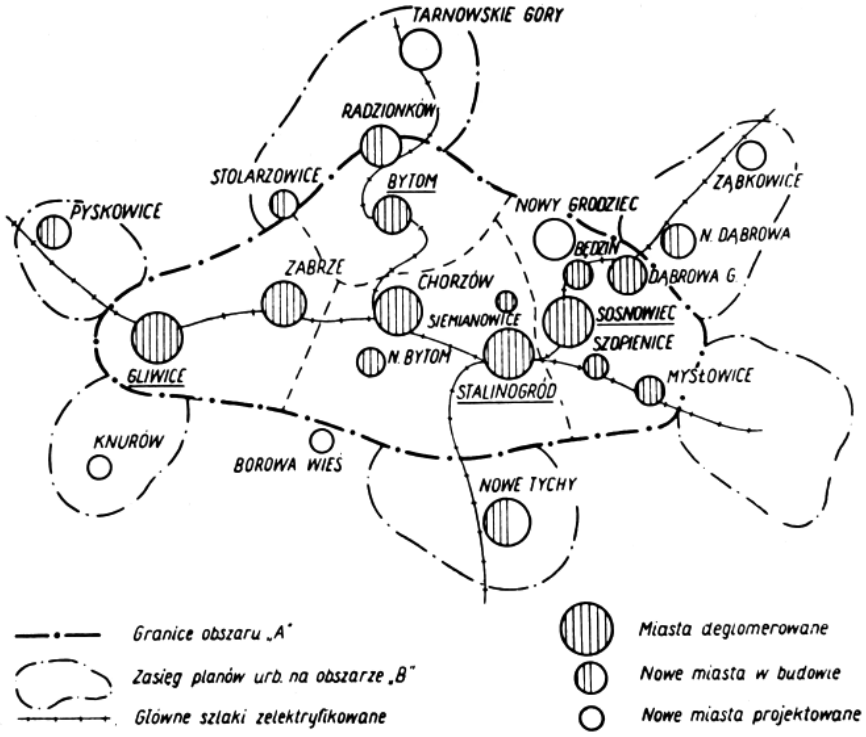

Fig. 16. A plan of deagglomeration of the Upper Silesian Industrial Region, around 1955. "Miasto" 1955, no. 8, p. 2.

Dziewonski and the team of General Plan of the Upper Silesian Industrial Region. The document assumed a continuing growth of the Katowice population to 360,000 by 1980[11]. It was anticipated that the residential construction will be concentrated in the northern part of the region. It was expected that the Katowice city centre modernisation would be finished in the 1970, which was a condition for starting the mining rearrangement process afterwards. In 1965, the Presidium of WRN [Voivodeship People's Council] in Katowice approved the above general plan, and its authors were awarded the 2nd prize of the Minister of Construction and Construction Materials Industry.

Around 1970, this plan was revised, and its perspective was extended to 1990. At that time, a program of developing residential construction was drawn up, considering extension of services, modernisation of the transport

[11] M. Wydra, *Katowice 1970*, "Dziennik Zachodni", 9 July 1963.

sector and modernisation of the old city districts. The plan illustrating the investment plans by 1990 was published in "Dziennik Zachodni" in 1972.

At the beginning of the 1960s, one was aware of limitations of the planned modernisation. They mainly involved the issue of demolition works; they could not be done on a maximum scale as it was impossible to provide replacement accommodation. However, it was already then that those involved in the works reserved that only if the housing situation changed, the works would be necessary in order to implement the last satisfactory visual expression and functional efficiency[12].

The city centre plan changed very frequently. In 1967 it was even written that "So many changes have been made in the approved plan, new buildings were added, locations changed so much that not much is left of that 'final' version"[13]. Corrections were introduced that made the basic concept more realistic. They were caused by numerous difficulties, such as the necessity to maintain protection pillars in the coal beds under the city centre, wet and unstable land in the area of a big pond at the old ironworks, problems with determining the share of residential and commercial buildings, as well as the schedule of demolitions.

Changes in the functional program of the future city centre can be traced on the basis of press news and archival documents. In 1960, it was planned to erect a department store, a municipal hotel, a city bathhouse, a craftsmanship house, a central department store, an opera and a ballet school, a building of Silesian Library, an exhibition pavilion, two cinemas, Sportsmen House and a sports hall. In 1961, the approved city centre extension plan was changed due to the necessity of localising two big office buildings along the western side of Armii Czerwonej Street, for the strategic investor, i.e. the Ministry of Mining[14]. Initially, it was assumed to erect in that place Powszechny Dom Uslug [Central Services Store], an investment with an original, unique for Poland function[15].

In the same year, the executive meeting of Voivodeship Committee of PZPR Party took a bold decision to demolish a substantial part of residential and commercial buildings, setting 1970 as the date of completing the

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[12] C. Kotela, *Jak powstanie wielkie miasto…*

[13] J. Rakoczy, *Katowickie metamorfozy…*

[14] [jr], *Rozbudowa śródmieścia Katowic*, "Fundamenty" 1961, 3, p. 2.

[15] [A. Jur.], *Postęp robót w śródmieściu Katowic – ale niedostateczny*, "Trybuna Robotnicza", 1 November 1960.

rearrangement of the city centre[16]. In "Dziennik Zachodni", a symptomatic article was even published, entitled: *In order to build, you must demolish.* It was written that "More and more low, ugly houses are disappearing from the heart of the city. In their place, impressive buildings are soaring"[17]. For example, extension of Armii Czerwonej Street was possible after demolishing almost all houses localised at that street. In the area of the new main railway station, very valuable historic tenement houses were often condemned to extinction, namely at Mlynska and Stawowa Streets, as well as the reinforced concrete Butcher's Hall, which was replaced by "Orbis–Silesia" Hotel. At the beginning of the 1960s, it was assumed that in the period from 1966 to 1970, 190 houses with 4,802 premises would be demolished, and 15,375 premises would be demolished in the period from 1970 to 1980.

The implementation concept of reconstructing the Katowice city centre was approved in 1962 by Resolution of the Voivodeship Committee of PZPR Party and the Presidium of WRN [Voivodeship People's Council] in Katowice, which triggered the necessary funds. In 1963, the program took its final shape. It was implemented in the following years, and it comprised residential construction, basic services – school, kindergarten, healthcare centre, general city services, administration and service building "Book House", "Katowice" Hotel, DOKP office building, ZURiT [Radio Technology and Television Services Enterprise], the "Domus" Furniture Store, the House of Fashion and Footwear (later named "Elegancja"), "Orbis" Hotel, sales centres at F. Dzierzynskiego Street and service centres at the housing estate "Srodmiescie–Zachod"[18].

Rakoczy pointed to two main assumptions which formed the basis of the Katowice city centre: "[...] to grant the Katowice Voivodeship capital the appearance which corresponds to its national range, to dilute dense development and to construct high-rise buildings, in order to obtain some space for greenery, so scarce in the city"[19].

In 1957, in "Miastoprojekt" Katowice, a design unit was created, called "Katowice City Centre", which was initially managed by Zygmunt Majerski as the chief designer, and then by Jedrzej Badner. A group of young graduates

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[16] J. Rakoczy, *Recepta na śródmieście*, "Fundamenty" 1967, a press release from collections of J. Jarecki.

[17] [zp], *Aby budować, trzeba burzyć*, "Dziennik Zachodni", 9 February 1966.

[18] *Informacja w sprawie przebudowy śródmieścia Katowic*, SAK, 224: BVNC, OL-D, ref. no. 82.

[19] J. Rakoczy, *Nowe śródmieście Katowic*, "Fundamenty" 1966, 18, pp. 8–9.

of universities of technology were employed there. Mostly, they were graduates of the Cracow University of Technology. They developed detailed plans and architectural designs for specific parts of the city. The main designers of City Centre architecture (except the Sports and Exhibition Hall designed by Maciej Gintowt and Maciej Krasinski, and the building "Gornik I" designed by Hanna Graf, Boguslaw Chylinski and Zbigniew Pawlowski) were: Jurand Jarecki, Jerzy Gottfried, Mieczyslaw Krol, Stanislaw Kwasniewicz, Waclaw Lipinski, Wiktor Lipowczan, Tadeusz Lobos, Witold Niepokojczycki, Marian Skalkowski, Kazimierz Soltykowski, Marian Sramkiewicz and Olga Zietkiewicz.

Katowice Directorate for Construction of Workers' Housing Estates selected a special 15-member team coordinating all the works in the city centre[20]. Zietek, who was responsible for the works on behalf of the voivodeship authorities, ordered that in order to guarantee their highest quality, as many as two presidium committees of the Voivodeship and City National Council participated in acceptance of the city centre investments.

2.1.1. Designs of a new Katowice transport network

In the mid-1960s, steps were taken to ease traffic congestion in the Katowice city centre. Apart from modernisation, extension of some city centre streets and changing the traffic organization, design works were started, aiming to move the transit and passenger traffic out of the city centre, or to reduce it. Around 1966, in the Voivodeship Office of Transport Studies in Katowice, with the participation of scientists from the Universities of Technology in Warsaw, Cracow and Silesia, a study of transport arrangement was developed for the Katowice city centre.

According to the assumptions, the routes from Warsaw road and the newly designed Cracow road bypassed the city centre. The traffic along Wroclaw–Cracow route was to be taken over by modernised Kochlowicka Street, and the traffic from Warsaw road by the designed Zielona Street localised in the western suburbs of the city. By the time of completing Zielona Street, the city centre congestion was to be eased by constructing J. N. Steslickiego Street, which was to join F. Dzierzynskiego and Mikolowska Streets. The traffic on the route Warsaw–Czestochowa–Katowice–Cieszyn–

[20] J. Rakoczy, *Katowickie metamorfozy…*

Czechoslovakia, going through the city centre, was to be diverted outside the centre. It was planned to construct the new Damrota Street joining Rozdzienskiego and Kochlowicka Streets, and crossing Warszawska, Wojewodzka, Jagiellonska and Powstancow Streets. It was also planned to prolong eastwards Jagiellonska Street and to prolong Murckowska to Rozdzienskiego Street, so that Murckowska Street, apart from the designed J.N. Steslickiego and Zielona Streets would be another route joining the express roads outside the city centre. Murckowska Street was to be routed from the Warsaw–bound road, to cross the extension of Jagiellonska Street, Kochlowicka Street and lead to Tychy[21]. A layout of the new transport arrangement was published in "Dziennik Zachodni" in 1966. In the subsequent years, that wide-scale investment program was gradually implemented.

In February 1966, construction of Katowice-Cracow motorway was started, which was to contribute to easing congestion of the city centre. The construction process was implemented along two sections: one from Mikolowska to Murckowska Street, and the other one from Murckowska to Jezor district. The road from Jezor to Cracow was to be constructed by the Ministry of Transport. Two important flyovers were erected at that time: at Wita Stwosza and Kosciuszki Streets[22].

A significant increase in the number of cars, and starting their production in Tychy and Bielsko-Biala caused that it was necessary to prepare further analyses and designs. In the mid-1970s, a new program of reconstructing the transport arrangement of Katowice was created, being part of the program of development of the Katowice Voivodeship. Modern ring-roads were to take over significant part of the transit and regional traffic streams. Apart from the existing routes – Gornoslaska Avenue and E22 road, it was planned to construct a motorway called "Droga Zielona" [Green Road] from Warsaw towards Ostrava and from Bangow, along the Silesian Culture and Entertainment Park in Chorzow, through Zaleze, Zaleska Halda to Mikolow. The design assumed that the Green Road in the area of Bedzin would be joined through E22 road with E16 road, i.e. the main Warsaw-bound route. Due to traffic jams on the city centre roads: Bochenskiego Street and Gornoslaska Avenue, their congestion was to be eased by incorporating them to transit roads. At that time, it was also planned to reconstruct Murckowska

[21] [war], *Nowoczesny układ komunikacyjny Katowic*, "Dziennik Zachodni", 29 July 1966.
[22] [mg], *Na wielkiej budowie*, "Dziennik Zachodni", 10 August 1966.

Street along the section from Dolina Trzech Stawow [the Valley of Three Ponds] to Rozdzienskiego Street. It was intended to make it modern and collision-free. The program also assumed only pedestrian traffic in the Main Square. A wide-scale investment was run in 1976, but the change in Poland's economic situation did not allow their completion[23].

a. Modernisation of Armii Czerwonej Street (currently W. Korfantego Avenue)

An image of the two main streets of the city, i.e. the corner of Armii Czerwonej and F. Dzierzynskiego Streets before the post-war rearrangement was described by Jan Rakoczy in 1965: "It was 15 years ago, 300 metres to the north of Katowice Main Square that there were empty fields, mining heaps and wasteland. There were several poor barracks in that area. Armii Czerwonej Street was 15 metres wide, and along the street there were single and two-storey buildings. Dzierzynskiego Street did not have any pavements – it was just a 10 metre wide road. At the crossroads of the both traffic arteries, there was an ancient petrol station"[24].

Modernisation of Armii Czerwonej Street mainly affected the future shape of the new city centre. It was written that "Armii Czerwonej Street is an axis of the future city centre, which should demonstrate the most modern architecture. In several years, we will have a genuine city centre in Katowice"[25].

In 1959, engineer Witold Niepokojczycki from Katowice Design Office of Municipal Engineering developed a preliminary design of modernising Armii Czerwonej Street along the section from F. Dzierzynskiego Street to Siemianowice. The author adopted a concept of three-lane carriageways, of the width in compliance with the applicable standards. For each carriageway, two fast lanes (80 km/h) and a slow lane were isolated. Each of the carriageways was 10 metres wide, which was in compliance with the recommendation of the Urban Planning Office of Presidium of the Voivodeship People's Council in Katowice of 12 June 1957[26]. The design was supplemented by parking lanes along the carriageway.

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[23] A. Jurkiewicz, *Szybciej, sprawniej, bezpieczniej*, "Trybuna Robotnicza", 31 March 1976.

[24] [jr], *Nowe Katowice*, "Fundamenty" 1965, 20, p. 6.

[25] [jak], *Nareszcie pierwsza arteria wielkomiejska*, "Trybuna Robotnicza", 22 March 1961, pp. 1, 3.

[26] J. Bartoszewski, *Koreferat do projektu ul. Armii Czerwonej w Katowicach opracowany dla Biura Projektów Budownictwa Komunalnego w Katowicach ul. Warszawska 45*, 1959, AKCH, ref. no. 5/194–202.

Fig. 17. Armii Czerwonej Street in Katowice before modernisation. Photo J. Jarecki. Collections of J. Jarecki.

The above concept was accepted in 1959[27]. Armii Czerwonej Street was a traffic artery joining Katowice and Siemianowice, being the exit from Katowice to Tarnowskie Gory and Lubliniec, whereas it was planned to prolong the street southwards, to K. Miarki Square and T. Kosciuszki Street. According to those assumptions and following "Kurs ruchu ulicznego" ["Street Traffic Course"] from 1958, developed among others by L. Tomaszewski, the road was ranked the first class urban street, with the basic speed 60–80 km/h[28]. The carriageway width was determined by the then applicable standard of technical design for car roads, which defined the lane to be 3 metres wide for the speed of 60 km/h and 3.5 metres

[27] *Protokół nr 56/KT.409/59 z posiedzenia Rady Technicznej odbytej w Biurze Projektów Budownictwa Komunalnego w Katowicach w dniach 26, 27 i 29. VI. 1959 r. dla rozpatrzenia projektu wstępnego na przebudowę ul. Armii Czerwonej w Katowicach z 26. 06.1959*, ref. no. 5/194–202.

[28] *Kurs ruchu ulicznego 8–16 grudnia 1958*, z. 1, Warszawa 1958.

wide for the speed of 80 km/h in such types of streets. A double tramway line was planned, as tramways were to go every 5 minutes in the rush hour[29]. A unique width of a road in the Upper Silesia city centre, compared by many to Parisian Champs-Elysees, resulted from the adopted traffic assumptions.

In 1960, the City Urban Planning Office in Katowice developed a transport layout for the city centre. It assumed widening the main city centre streets: Armii Czerwonej, A. Mickiewicza, P. Skargi and Mlynska Streets, and eliminating car traffic from 3 Maja Street. The intention was to modernise 15 Grudnia Street completely so that it would run up to the Main Square, and to prolong the tramway line from Kosciuszki Park to Welnowiec district. It was then that the idea emerged of demolitions or creating arcades on the ground floors to improve the traffic. The passages were to be localised in the corners of all the Main Square adjacent streets, including the PSS Department Store and "Dom Sportowca" [Sportsmen House][30]. Those plans were implemented: the arcades were introduced in all the Main Square adjacent buildings.

In 1962, engineer Franciszek Kurczyk from the Voivodeship Urban Planning Office developed another design of modernising the traffic plan of the Katowice city centre[31]. In the present state of research, little is known about the design. In 1965, after approving the general city plan, yet another perspective and directional study was prepared for extension and modernisation of the traffic plan.

Works on extension and modernisation of Armii Czerwonej Street were carried out in stages, but currently it is difficult to reconstruct that process. During the modernisation, many problems were encountered. In 1961, Russian soldiers' cemetery was moved from the former Park Dworski to the military cemetery at Ceglana Street[32]. Siding tracks of "Katowice" coal mine were a significant obstacle. They ran through the street, causing traffic problems. As the then press reported, the level crossing was closed 28 times per day, causing huge traffic jams. The tracks also hindered traffic at F. Dzierzynskiego Street was also to receive a new image. That is why

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[29] J. Bartoszewski, *Koreferat do projektu…*

[30] [jak], *Skończy się komunikacyjny bałagan*, "Trybuna Robotnicza", 19 January 1960.

[31] [w], *Jaszowiec i 21 tys. innych projektów*, "Trybuna Robotnicza", 19 July 1962.

[32] [jak], *Cmentarz żołnierzy Armii Radzieckiej zostanie przeniesiony*, "Trybuna Robotnicza", 24 August 1960.

"Katowice" and "Gottwald" coal mines had to make substantial changes in their transport systems.

Armii Czerwonej Street, apart W. Rozdzienskiego and F. Dzierzynskiego Streets was the main urban axis of the city centre and the main traffic artery in the north-south direction. According to *Wytyczne...* [Guidelines...] prepared by Wiktor Lipowczan, at the section from Sloneczna Street up to the Main Square, it was significantly extended from 15 to over 42 metres. Three-lane carriageways were created, 15 m wide each, two 6 m pavements, and a two-track tramway line in the middle and two greenery strips[33]. On the west side, there was a carriageway exiting to the cark parks that were localised along the street. During the modernisation, the street was corrected in certain places. The most important change along the section from the Roundabout to the Main Square was "straightening" it, which involved changing the access arrangement.

b. Roundabout with the underground shopping arcade

As it was mentioned before, the key issue for improving efficiency of the transport plan was modernisation of the two main traffic arteries: Armii Czerwonej Street, running from the north to the south and F. Dzierzynskiego Street, running from the east to the west, as well as achieving appropriate arrangement of their crossroads.

F. Dzierzynskiego Street was to be extended eastwards (K–D route) and to join Upper Silesia with the motorway to Warsaw and Cracow. Therefore, multiplied traffic congestion was anticipated on that road. In the opinions to the preliminary design of the crossroads, it was assumed that the street should be 20 m wide, with the plan to connect it with the motorway to Warsaw and Cracow[34]. The solution of crossroads of the two main streets was considered for a long time. Finally, it was decided to construct a collision-free roundabout.

An opinion was ordered regarding the crossroads of the aforesaid streets, to be prepared by Leonard Tomaszewski, an indisputable authority in the field of transport. As the best solution, he proposed "self-acting envelope", i.e. a roundabout with tramway and pedestrian traffic routed on different levels. He also suggested that through increasing the ring, it

[33] [jr], *Nowe Katowice…*, p. 6, W. Lipowczan, *Wytyczne urbanistyczne do założeń projektowych Śródmieścia–Zachód w Katowicach*, 1962, AKCH, without ref. no.

[34] J. Bartoszewski, *Koreferat do projektu…*

Fig. 18. Katowice City Centre. A view of the Roundabout and Armii Czerwonej Street after the extension. On the left, there is the parking lane. SAK, fond 2753, ref. no. 369.

Fig. 19. Roundabout in Katowice, 1969. MLWUT [Main Library of the Warsaw University of Technology], ref. no. FT 006357.

could be possible to arrange tram stops on the roundabout, which finally was implemented[35].

By 1959, seven designs of grade-separated junction of the aforesaid traffic arteries had been developed. Their authors were employees of Katowice-based Office Design for Communal Construction.

Finally, in July 1959, two concepts were selected, drawn up by Zygmunt Majerski and engineer Stanislaw Blach, In Majerski's design, described in the press as "the Chute", a two-level system was assumed, with the ground level for car traffic and a tramway line bound for Bytom, and the upper level for pedestrian and car traffic, and a tramway line bound for Koszutka district. It was emphasized that adjustment to the earlier urban planning of that part of the city was the design's advantage. Blach designed the roundabout with the carriageway for car traffic, elevated by 160 cm above the street level. Pedestrian and tramway traffic was planned on the ground level. Lower cost, i.e. about 32 million zloty was an argument in favour of the second concept, whereas the cost of the first concept was 45 million zloty. Blach's design was selected, and by the end of March 1960, urban planning was to be adjusted to the design.

However, in 1960 information appeared that two other concepts were forwarded for further analysis, i.e. by engineer Witold Niepokojczycki, from the Design Office of Communal Economy in Katowice and by Wiktor Lipowczan and Jedrzej Badner from the City Urban Planning Office. Lipowczan and Badner designed the two-level junction with car traffic at the street level, and pedestrian crossings slightly below. Both concepts were praised; as it was emphasized, the first one was of outstanding urban planning assets, while the other one solved transport issues better. Urban planning office "Srodmiescie" from Katowice-based "Miastoprojekt" was to combine the both designs so as to eliminate their defects. Finally, in 1961 Niepokojczycki's design was selected for implementation, and Presidium of the Voivodeship People's Council in Katowice approved the rule of street crossing. The concept of an underground part of the Roundabout with shopping arcades was developed by Lipowczan.

A common name of the crossroads of Armii Czerwonej and F. Dzierzynskiego Streets is simply "Rondo" [the Roundabout]. Its

[35] L. Tomaszewski, *Opinia o ukształtowaniu węzła ulicznego ul. Dzierżyńskiego i Armii Czerwonej w Katowicach*, AKCH, ref. no. 5/194–202.

Fig. 20. Katowice Roundabout under construction. Photo J. Jarecki. Collections of J. Jarecki.

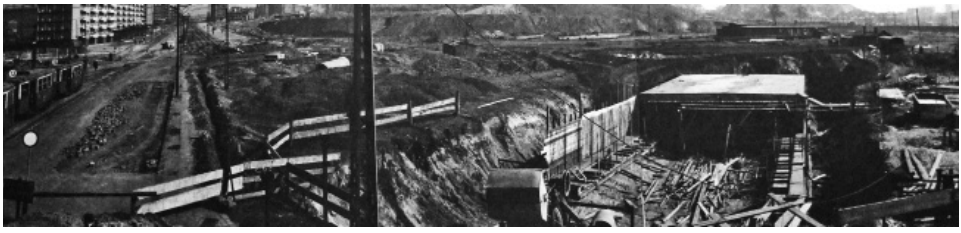

Fig. 21. Construction of the Roundabout in Katowice. On the left side, Armii Czerwonej Street and Koszutka district development. Photo J. Jarecki. Collections of J. Jarecki.

aboveground part was constructed in the years 1962–1964. Due to tight deadlines and carrying out works in winter, the frozen earth had to be dug using explosives. The pace was unsatisfactory, which caused the necessity of Zietek's personal intervention[36].

The junction was shaped like an impressive roundabout with a diameter of 130 m. In the final, completed concept, car and tramway traffic was routed on the ground, whereas the pedestrians used the underground

[36] *Informacja w sprawie przebudowy śródmieścia Katowic*, SAK, BVNC, OL-D, ref. no. 82.

Fig. 22. Roundabout in Katowice In the background, there is new Koszutka district development. Photo J. Jarecki. Collections of J. Jarecki.

tunnels. In the central part of the junction, on the ground, tramway stops were arranged. In the middle of a circle of greenery, a big area was asphalted, which was shaped like a cross with two tunnel exits and the tram stops area. Three exits were equipped with stairs, while the fourth one, on the south-east side, was equipped with a ramp.

It is interesting to note that moving around that largest roundabout in Poland was a great difficulty for drivers. That is why in 1966, a special bus training was organised with participation of driving instructors.

A genuine attraction was the underground shopping arcade, described then by the people as an underground heart of the city[37]. It was a must-see of all the trips visiting the Silesia and Dabrowa region. It was written that

[37] J. Rakoczy, *Nowe śródmieście Katowic…*

Fig. 23. Entrance of the underground shopping arcade of the Roundabout in Katowice. Photo T. Barucki, the 1970s. AHBSL, ref. no. 1/141.

"Katowice Roundabout with its underground cafe, several shops and stalls is the destination for trips, similarly to Sukiennice in Cracow, because it is the first and unique Roundabout"[38].

The author of architectural concept and the interior design was Wiktor Lipowczan, who developed it in 1964[39]. In the underground shopping arcade, there were a confectioner's, a souvenir shop, a perfumery & cosmetic shop, a florist shop and "Rondo" coffee bar. There were also "Ruch" newsstand, Lotto stand, advertising displays, phone booths and toilets. The load-bearing structure made according to the design by B. Boczkaj, was composed of three rows of columns in a concentric arrangement, reinforced concrete retaining walls, and roof covers with roofing tiles on cable concrete beams and prestressed slabs. Along the diagonals, two tunnels were designed, which were 50 metres long, 6 metres wide and 2.65 metres high. Only the tunnel to the Sports and Exhibition Hall was two times wider.

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[38] W. Nowakowski, *Ekonomika bez dogmatu*, "Fundamenty" 1966, 50, pp. 5–6.

[39] W. Lipowczan, *Projekt wnętrza podziemia Ronda i tuneli*, 1964, AKCH, ref. no. 5/194–202.

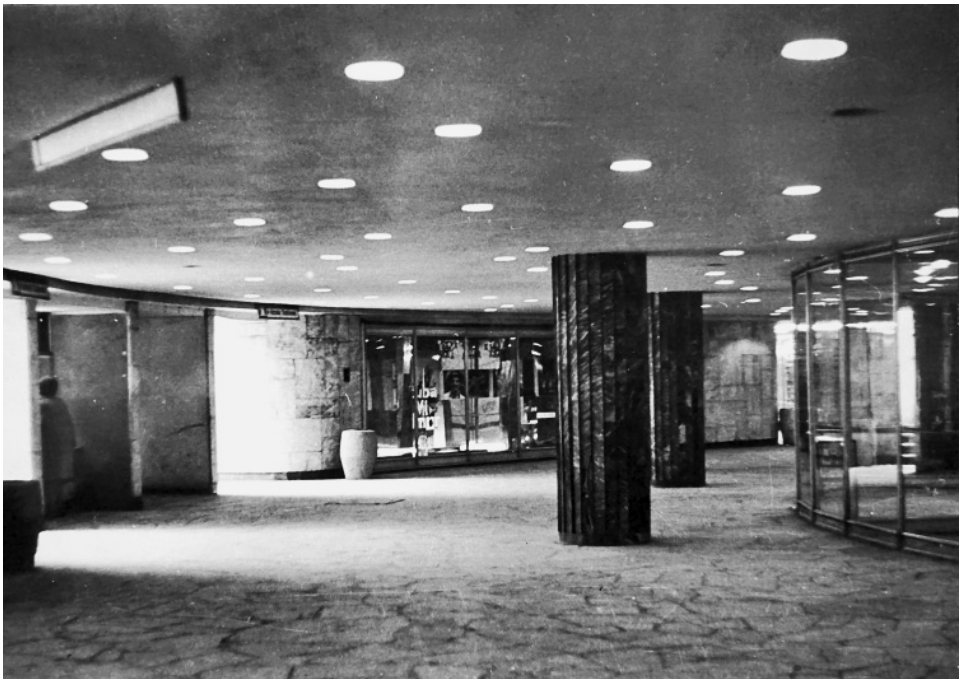

Fig. 24–25 Roundabout in Katowice. Interiors of the underground shopping arcade. Designed by W. Lipowczan, 1959. AMPAA [Archives of Main Board of the Association of Polish Architects], folder *W. Lipowczan*.

Fig. 26. Roundabout in Katowice. Interiors of the underground shopping arcade. Designed by W. Lipowczan, 1959. AMPAA, folder *W. Lipowczan*.

In the place of the tunnels crossing, round interiors of 42 metres in diameter and the space of approximately 1,400m m^2 were designed, which led to tramway stops through two exits localised opposite each other[40]. The central part, i.e. completely glazed retail premises with glazed side walls, was an interesting solution. In this manner, it was planned to achieve an impression of one big interior, strengthened by a uniform solution for ceilings with incandescent spotlights.

Optical corrections were also considered, aiming to apparently widen and elevate the tunnels. This objective was achieved by mirror display cabinets mounted on the side walls, cladding the ceilings with corrugated sheets and installing a transverse system of fluorescent lighting.

The floors were made of light, crushed marble, the columns were cladded with marble plates, whereas the walls were cladded with travertine. In 1965, two mosaics were laid on the walls, made of polished ceramic plates, with mining and steel industry graphic motifs, which were designed and made by Silesian artists: Jan Stasiniewicz, (–) Bodzanowska, (–) Gologowska and

[40] *Zespół handlowy pod rondem Katowickim*, "Architektura" 1966, 8–9, p. 350.

Fig. 27. Interiors of Katowice Roundabout tunnels, W. Lipowczan, 1959. AMPAA, folder *W. Lipowczan*.

Henryk Kobylinski. Ceilings of the tunnels were made of corrugated fibre cement. Fluorescent lighting was used. Aluminium metalwork was made in Zabrze-based "Mostostal". Initially, it was planned to construct heated stairs to the tunnels in order to prevent deposits of snow or ice, but it is not known whether they were finally made or not[41].

While designing the interiors, Wiktor Lipowiczan used durable, traditional materials such as stone and wood, but he combined them with modern materials such as aluminium or glass. Some of the interior details could be surprising, e.g. a small pond in the florist shop, described in the design as "a pool-island". Furniture was designed individually. Usually, it was light, made of metal, or finished with colourful laminates.

Neon lights of the underground shopping arcade were described in the press as "intriguing". They were installed along all the tunnels, forming a framework of the display cabinets, and around the ring of shops. Interestingly, the neon lights were installed both inside and outside the

[41] [wy], *Układ komunikacyjny (prawie) gotowy*, "Dziennik Zachodni", 14 September 1964.

shops. They were described as follows: "There are bright white ones, and there are colourful ones. A magic, fantastic view"[42].

The inspiration for "an underground heart of Katowice" was the roundabout at Kärtnerstrasse and Opernring in Vienna, with its underground shopping arcade and a round cafe in its centre. While mentioning the roundabouts in Katowice and Vienna, it was written that "There isn't a third one like that in Europe"[43]. It should be emphasized that these were pioneering solutions which were later copied in other Polish cities, among others in Cracow, Poznan and Warsaw[44]. The underground shopping arcade disappeared during the contemporary modernisation of the Roundabout.

c. Extension of F. Dzierzynskiego Street (currently Chorzowska Street) and modernisation of A. Zawadzkiego Street (currently Sokolska Street)

Before starting construction of the Roundabout, an alternative route had to be made, in the north-south direction. Around 1959, a decision was taken to modernise A. Zawadzkiego Street and to build a flyover along it, above F. Dzierzynskiego Street. In 1959, a preliminary design was prepared of the flyover with span of over 15 metres, which was almost 41 metres wide.

Two alternative structures were designed: the first one with the use of reinforced two-way prestressed concrete slabs, and the other one with the use of prefabricated prestressed beams. In both concepts, the supports were designed as reinforced concrete ones. Jozef Bartoszewski, author of the accompanying paper from 1959, recommended selection of the first solution[45]. The works were performed in the years 1961–1964[46]. During the works, "the bumpy and narrow street" was extended to be 13 metres wide and thus it was ranked as the first big city street in Katowice[47].

From 1958, modernisation works were performed on F. Dzierzynskiego Street. It was to be modernised, extended and partially lowered. In 1960, works at the section from Zelazna to the crossroads with Bracka Street were almost finished. The road was widened from 10 to 32 metres. After

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[42] J. Rakoczy, *Nowe śródmieście Katowic…*

[43] Ibidem.

[44] P. Szafer, *Polska architektura współczesna*, Warszawa 1977, p. 28.

[45] J. Bartoszewski, *Koreferat do projektu….*

[46] *Jak będzie wyglądało śródmieście Katowic po przebudowie*, "Dziennik Zachodni", 13 December 1960.

[47] [zz], *Sokolska w nowych szatach*, "Dziennik Zachodni", 20 September 1963, [jak], *Pierwsza w Katowicach ulica wielkomiejska*, "Trybuna Robotnicza", 15 August 1960.

Fig. 28. Chorzowska Street. In the background, there is the flyover above A. Zawadzkiego Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

the modernisation, the street had two double carriageways with side exits to A. Zawadzkiego Street and an entry to the Roundabout at the crossroads with Armii Czerwonej Street, a greenery belt and two tramway tracks, partially running in a pit. New surface and pavements were also laid, and the tramway track was modernised. Then, similar works were started near the centre – from Zelazna Street to Armii Czerwonej Street[48].

In 1964, one of the most important streets in the city centre, i.e. 3 Maja Street, was closed for car traffic at the section from Stawowa Street to the Main Square[49]. Only tramway traffic was left and time-limited car access to the shops. At the same time, several new buildings were erected at the street, which contrasted with the historical development. K. Liebknechta Street, which played a strategic role during the modernisation of F. Dzierzynskiego Street, was also to receive a new image. It was extended

[48] *W przyszłym r. czy za dwa lata?*, "Dziennik Zachodni", 31 May 1960.

[49] [mit], *Ulica 3 Maja zamknięta dla samochodów. Od 7 listopada*, "Dziennik Zachodni", 3 November 1964.

Fig. 29. Modernisation of F. Dzierzynskiego Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

and during the modernisation, coloured, yellow asphalt was used for the first time in Poland[50].

2.1.2. Main Square

Another transport junction in Katowice was the Main Square, which was open for car and pedestrian traffic. Similarly to the Roundabout, main traffic arteries were crossing there. Its urban planning and architecture started to take shape in the 19th century. In the mid-war period, it was an oval square developed with tall tenement houses and the monumental City Theatre.

At the beginning of the 1930s, its transport system was modernised: a small roundabout for the car traffic was constructed opposite the Theatre, and the so-called event platform was dismantled[51]. It was then that its

[50] [A. Jur.], *Kolorowy asfalt na katowickiej ulicy*, "Trybuna Robotnicza", 19 July 1961.
[51] *Projekt rozbudowy Rynku*, 1930, AKCH, without ref. no.

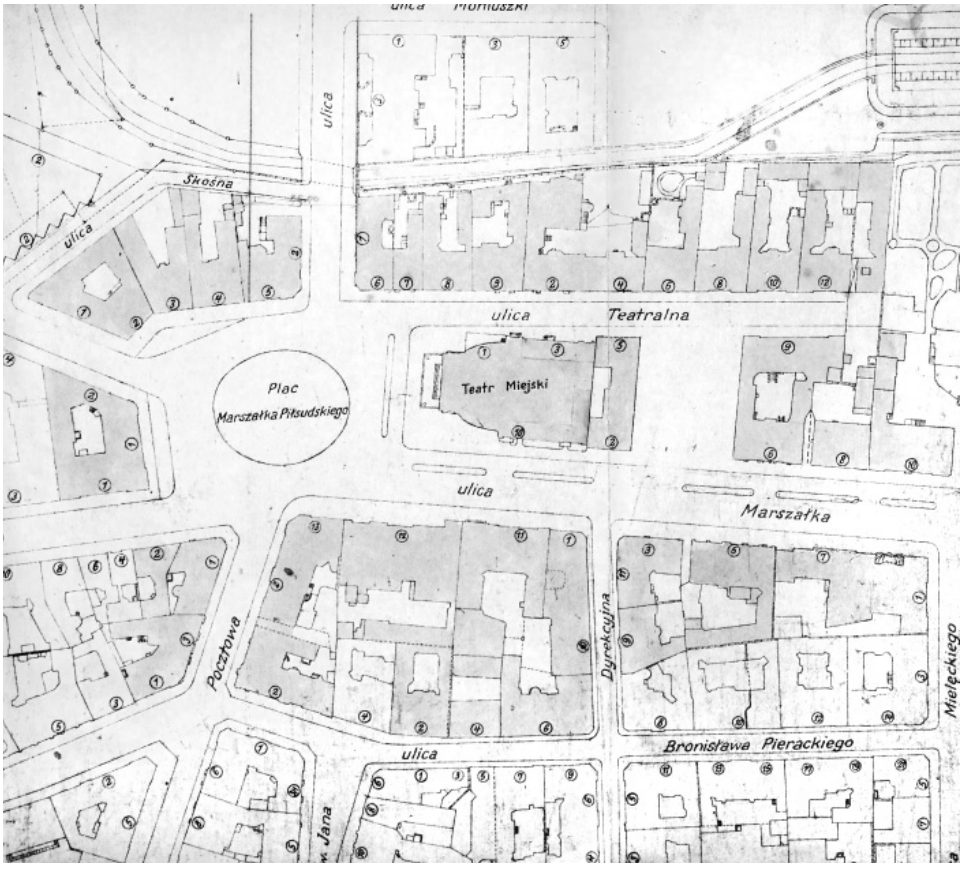

Fig. 30. Katowice Main Square layout, mid-war period. AKCH, files of "Dom Prasy".

original trade or fair functions were abandoned for the benefit of transport function. In the then documents, it was written: "The Main Square, which in older cities formed the centre of trade and a kind of Main Square, is used against its purpose in Katowice, not to mention that in bigger, more modern cities there are no main squares. Therefore, the main purpose of the Main Square will be to ease the congestion in the point of junction of traffic arteries"[52].

In 1946, the competition discussed above was held, which was to change the nature of the Main Square, but none of the concepts was implemented. Certain ideas presented in the winning work were later incorporated in the detailed designs.

[52] Ibidem.

The fire of 1945 caused destruction of almost the entire southern frontage and fragments of eastern and western frontage. Therefore, it was necessary to fill in those quarters. A decision was taken that the old, frontage residential development will not be restored, but in its place there would be monumental public utility buildings.

On 16 April 1959, Voivodeship Committee of PZPR Party in Katowice approved the plan of development of the city centre, comprising construction of the Main Square adjacent buildings and buildings on the eastern side of Armii Czerwonej Street. The following buildings were to be constructed: Department Store PSS "Spolem" (later named "Zenit"), Sportsmen House (later named "Dom Prasy" [the Press House]) and Central Department Store (later named "Skarbek"). On the eastern side of Armii Czerwonej Street, in the corner of Piastowska Street, it was planned to construct a residential and commercial building (later named "Delikatesy"). At that time, there was no final decision concerning location of the hotel, which according to the previous programme, was to be erected on the circus square, so in the place of current location of "Katowice" Hotel. A complex of residential blocks was also approved, localised on the western side of Armii Czerwonej Street.

As it was mentioned before, the first post-war investments near the Main Market were "Kamienica Zieleniaka" and then "Zenit" Department Store, the Press House and "Skarbek" Department Store. It was written that "This formerly cramped, squeezed and stuffy Main Square [...] is today a big square with a green lawn in the middle and big new buildings"[53].

In line with modernisation of the city centre and planned demolitions, it was necessary to move away from the Main Square the Monument of Katowice Defenders – Silesian Insurgents and Scouts, located in the place of their public execution. The monument was designed by the architect (Roman?) Mann from Lodz and in 1949 it was erected by "Garnysz" company under supervision of Pawel Lubina[54].

A commemorative plaque, a symbolic torch and elements of enclosure were for some time stored in Department of Culture of the City National Council in Katowice. The monument itself was planned to be moved to Katowice Kosciuszki Park. In 1963, the plaque returned to the Main Square

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[53] J. Rakoczy, *Nowe śródmieście Katowic…*

[54] A handwritten Pawel Lubina's note in a copy of the book *Katowice* ed. by J. Gliszczynski, collections of M. Lubina.

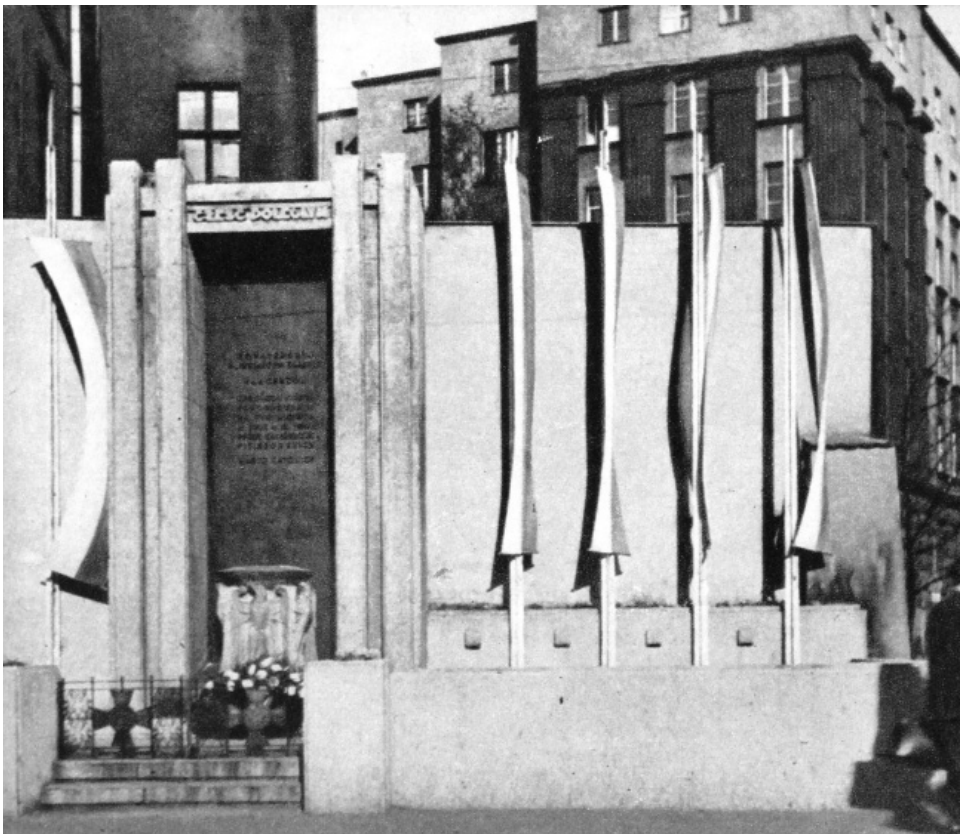

Fig. 31. Monument of Insurgents and Scouts who died while defending Katowice, around 1949. *Katowice*, ed. J. Gliszczynski, Katowice 1972.

and currently it is located near the so-called artificial Rawa River. It should be mentioned that around 1970, Katowice Branch of the Polish Architects Association prepared competition no. 439 for a monument of Scouts-Heroes-Defenders of Silesia in Katowice, in which the winner was a completely abstract concept of Ryszard Trzcinski and Krzysztof Majka, drawn up in consultation of the architect Tadeusz Wasilewski. Finally, the Monument of the Scouts of September made by the sculptor Zygmunt Brachmanski and the architect Michal Kuczminski in 1983, was erected to the south of the "Separator" building. In the present times it was moved closer towards W. Korfantego Avenue and joined into one composition with the aforesaid commemorative plaque[55].

[55] I. Grzesiuk–Olszewska, *Polska rzeźba pomnikowa w latach 1945–1995*, Warszawa 1995,

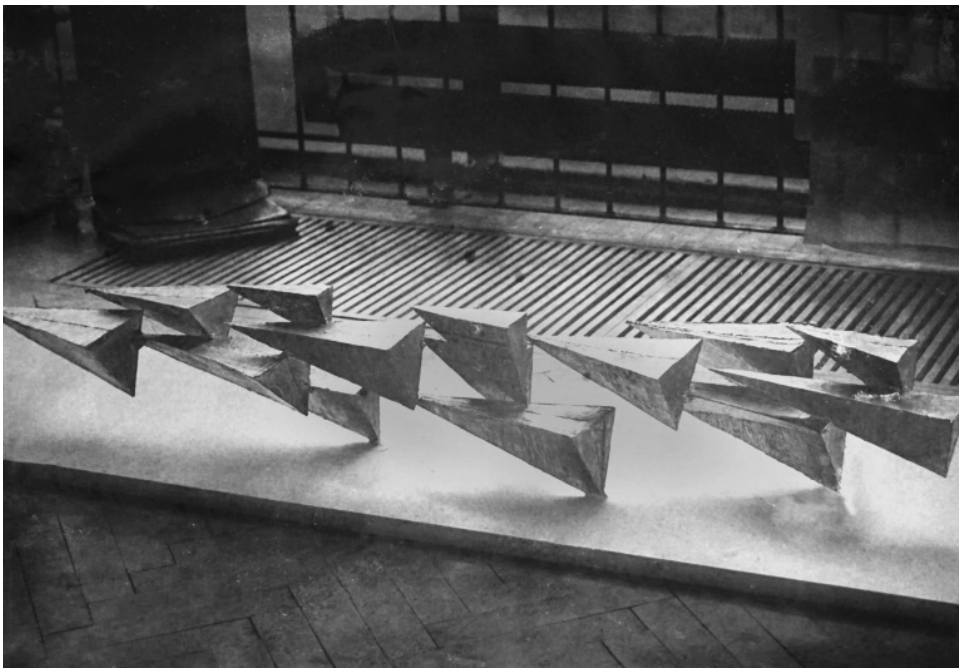

Fig. 32. Competition design of the Scouts – Defenders of the Silesian Land in Katowice, 1969, R. Trzcinski and K. Majka in consultation with the architect T. Wasilewski. MLWUT, ref. no. FT 006600.

Apart from urban planning and architecture of the Main Square, the most important issue was to improve the transport system. Already at the beginning of the 1960s, there were complaints about traffic jams and dangers for pedestrians. Growing car traffic and new commercial and office investments caused that the transport issue in this region was usually described as the "Gordian knot". Concepts of separating the car, rail and pedestrian traffic appeared. The first ideas of this kind can be found in certain competitive designs from 1946, assuming that a tunnel for cars and tramways should be drilled under the Main Square.

The 1960s and 1970s brought many ideas for improving the transport in this part of the city. According to one of the ideas from 1963, the existing roundabout was to be reduced in size and the carriageway extended to be 15 metres wide[56]. In 1964 five options were developed, which

pp. 224–226.

[56] [d], *Ul. Armii Czerwonej zostanie zamknięta*, "Dziennik Zachodni", 18 June 1963.

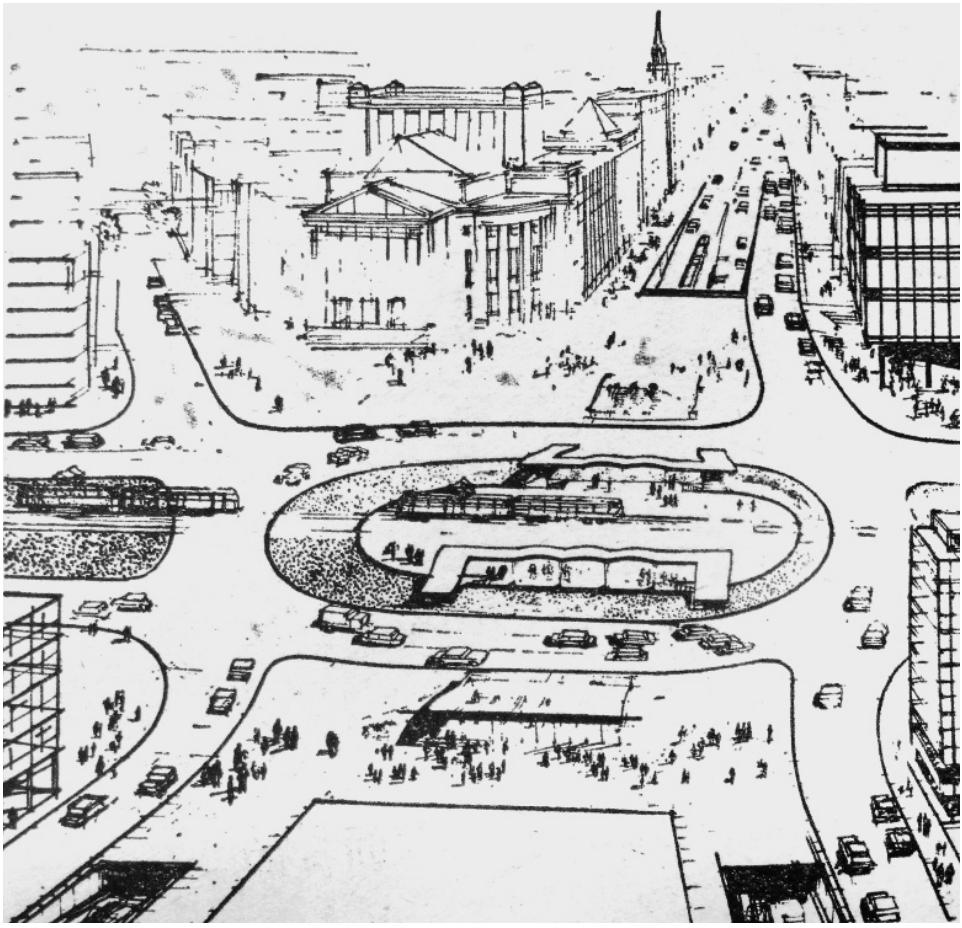

Fig. 33. One of the concepts of modernising the Main Square in Katowice with an underground street on the east-west axis, 1964. "Fundamenty" 1964, 37, p. 11.

assumed an underground street under the Main Square, running in the east-south axis.

They were presented during a conference which was presided by Jerzy Zietek[57]. The first option was a resultant of all the others and it was to be an initial stage of the construction. A tunnel was designed under Pocztowa and 15 Grudnia Streets, with entries at the Press House and "Zenit" Department Store. In the second option, apart from the aforesaid solution, tunnels were designed, meeting in one central island, with exits located next to the theatre and at the corner of Mickiewicza and Armii Czerwonej Streets. In that

[57] [wy], *Będziemy chodzić pod Rynkiem*, "Dziennik Zachodni", 22 February 1964.

solution, as many as 10 entries were designed. In the third option, it was planned to construct tunnels under all streets joining the Main Square in the form of a ring, with 14 entries.

During the conference, the second option was chosen, whose author was Leonard Tomaszewski in cooperation with R. Gburek – due to the shortest, thus cheapest tunnels. An expert opinion of construction issues and an indicative cost estimate were prepared by J. Rosman, and the expert opinion of the street junction throughput was prepared by S. Furman[58]. During one of the meetings, it was emphasized that it was not a perfect solution, but it was forwarded for developing and preparing a concept design. The authors were to consult Professor Jan Podoski, manager of the team of the Institute of Municipal Management, where the transport system study of Katowice was developed[59].

In 1965, a new concept was developed, leaving the underground route of the tramway line under the Main Square, closing 3 Maja Street for car traffic and moving the traffic to Mickiewicza and Młynska Streets. Tramway stops were planned opposite the main railway station and under the Main Square, and the upper level of the main railway station was to be connected with 3 Maja Street through a ramp. An underground car park for 400 cars was designed opposite the main railway station. Under the Main Square a commercial passage was designed, similar to the one under the Roundabout. A quick and comfortable exit to the surface was to be ensured by escalators[60]. Due to insufficient funds, geological and physiographic factors, those bold concepts were not implemented.

In 1966, a decision was made to demolish the "old, damaged and not too beautiful" tenement houses between P. Skargi, Armii Czerwonej, A. Mickiewicza and Skosna Streets. Thus obtained land was to be filled with greenery and partly used for extending car and pedestrian routes. The objective was to open "a beautiful view" for the mining design office "Separator", a new hotel and, in the further perspective, for other new buildings of "Srodmiescie–Zachod" and Koszutka district.

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[58] L. Tomaszewski, *Rynek w Katowicach*, "Fundamenty" 1964, 37, p. 11.

[59] Jan Podoski (1904–1998) was a graduate of Electrical Engineering Faculty of the Warsaw University of Technology, a Professor of that university, a co-founder and employee of the Municipal Management Institute, J. Bublewski, Jan Jozef *Podoski (1904–1998)* – http://apw.ee.pw.edu.pl [accessed: 18/11/2018].

[60] L. Tomaszewski, *Tylko dla pieszych*, "Fundamenty" 1966, 19, p. 11.

Fig. 34. Main Square before modernisation of the transport system in 1968, MLWUT, ref. no. FT 006303.

In 1967, Presidium of the Voivodeship People's Council in Katowice took a decision to modernise the Main Square. As it was written, there was no detailed design of the city centre and its surroundings, which made it impossible to review the concept in the context of the entire city centre plan. It was then considered to make a two-level interchange, or to eliminate the car traffic completely. As it was already mentioned, the design of an underground passage failed due to very high costs of changing the reinforcement, amounting to 27 million zloty[61].

It was then decided to make a so-called small modernisation of the Main Square, involving demolition of the last buildings of Main Square adjacent development, between Mickiewicza, Skosna and Armii Czerwonej Streets and consequently, incorporating Armii Czerwonej Street in full to the Main Square. The modernisation also involved correction of Pocztowa Street and joining the tramway line bound for Brynow with the rest of tramway system. A concept developed in 1966 by engineer Franciszek Kurczyk from

[61] M. Lukowski, *Ulice Katowic*, "Dziennik Zachodni", 10 February 1968.

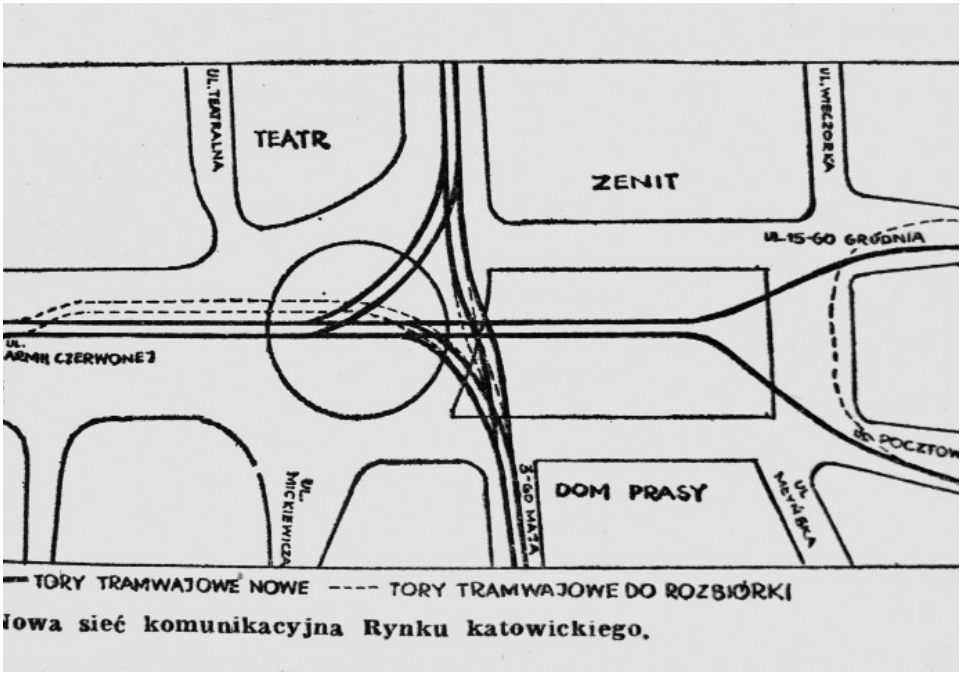

Fig. 35. A new plan of tramway system on the Main Square in Katowice, 1966. "Fundamenty" 1967, no. 23, p. 10.

Voivodeship Design Office in Katowice was selected, introducing tramway service in the north-south axis, and a central tramway stop in the place of the existing greenery belt between "Zenit" Department Store and the Press House[62].

The modernisation was performed in 1967. After the modernisation, the tramway tracks were north-westbound from Koszutka to 3 Maja Street, and east-westbound from 3 Maja to Warszawska Street and from south to the Main Square. The tracks were extended towards Brynow and they were divided in such a way that one track ran along Pocztowa Street, and the other one along 15 Grudnia Street. The southbound line was routed along Pocztowa Street and then, through a new track, under the flyover at Kosciuszki Street to Miarki Square, where a loop was constructed[63].

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[62] *Informacja dla Przewodniczącego Prezydium WRN Ob. płk. Jerzego Ziętka o stanie przygotowania do przebudowy Rynku i ul. Warszawskiej w Katowicach*, SAK, BVNC, OL-D, ref. no. 252, *Przebudowa rynku*, AKCH, ref. no. 5/4899.

[63] The decision to construct a turning loop was taken in 1969. Then the construction works were started, [zp], *Pętla tramwajowa na placu Miarki*, "Dziennik Zachodni", 28 February

The northbound line ran along Kochanowskiego and 15 Grudnia Streets and then through the Main Square. It was emphasized that the modernisation aim was to streamline transport between the northern and southern Katowice districts[64]. In July 1967, the first tramway covered that route. In 1968, a three-phase traffic light system was installed on the Main Square, manufactured in Zaklady Wytworcze Urzadzen Sygnalizacyjnych [Signalling Equipment Manufacturing Company]. It was the only system in Poland and it was to ease the car and pedestrian traffic[65].

It was also planned to extend the carriageway opposite the Press House, which was caused among others by the anticipated intensive pedestrian traffic between the Press House and "Zenit" Department Store. It was a certain death sentence for the Main Square perceived as a meeting place. The last zones of organised greenery were liquidated; it was certainly at that time of demolishing the so-called "Malpi Gaj" [Jungle Gym], i.e. a small modern pavilion surrounded by greenery, where even at midnight one could have some lemonade or a cocktail. There were tables with sun umbrellas and a kids club in the pavilion.

It was written about the modernised Main Square that "It is just now that you can see a rectangle in the place of the former circle forming a large square, which gives you the feeling of quite a spacious breath, even though this is still Katowice"[66]. At that time, the square opposite the theatre was modernised, and the so-called "island" which was there, was demolished.

Another solution aiming to ensure separation of pedestrian and car traffic was different kinds of terraces and bridges which allowed isolated pedestrian traffic. They were exactly the same as the ones constructed in London Barbican or Coventry centre. At the end of 1960s and beginning of the 70s, also a flyover was planned, which was met with opposition of the architects associated in the Katowice Branch of SARP, thus getting in conflict with the political party's authorities[67]. At that time, a design of connecting the Press

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1969, [aj], *Pętla dla „16—bis"*, "Dziennik Zachodni", 4 December 1969. In 1967, a possibility of constructing the turning loop was considered near the Kosciuszki Park, at a disused tramway station, but finally a location nearer the city centre was selected. The aforesaid investment largely destroyed the grandness of Miarki Square, [wy], *Komunikacyjne kłopoty Katowic*, "Dziennik Zachodni", 21 September 1967.

64 [bn], *Koparki warczą na Rynku*, "Dziennik Zachodni", 30 March 1967.

65 [kof], *Sygnalizacja świetlna na Rynku*, "Dziennik Zachodni", 19 March 1968.

66 [wy], *Katowicki rynek zmienia kształt*, "Dziennik Zachodni", 11–12 June 1967.

67 A. Czyzewski, *Lata 1967–1971. Prezesura A. Czyżewskiego*, in: *SARP 1925–1995...*, p. 57.

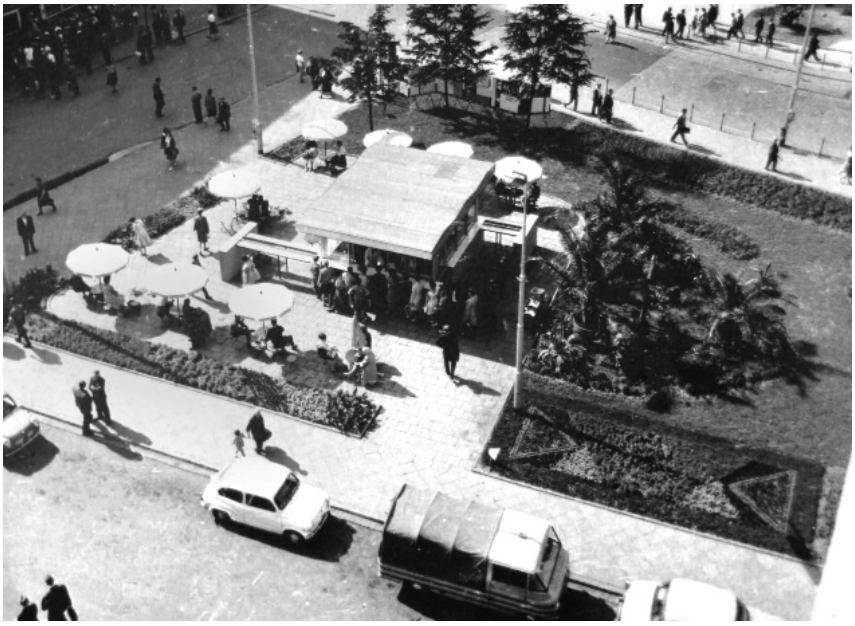

Fig. 36. Catering pavilion on Katowice Main Square, so-called "Malpi Gaj". Photo W. Prosniewski, around 1960. Collections of M. Skalkowski.

Fig. 37. Katowice Main Square after rearrangement in 1968. Photo J. Jarecki. Collections of J. Jarecki.

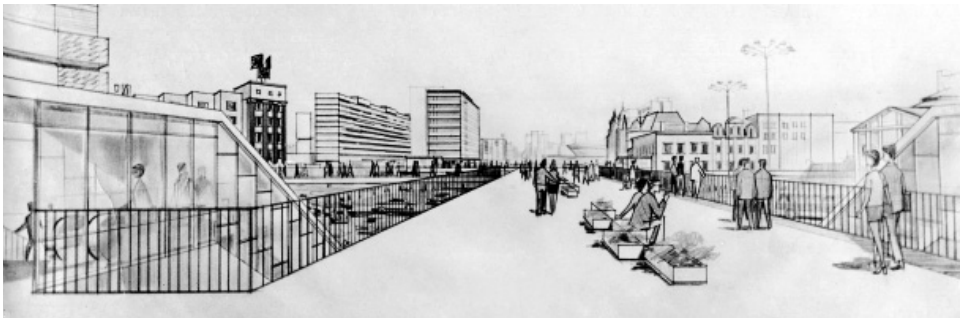

Fig. 38. A concept of modernising the Main Square, 1973. Archive of "Dziennik Zachodni".

House and "Zenit" Department Store with a bridge was created, whereas in 1973, J. Cieminski from the Chief Office of Studies and Designs developed a concept of a monumental flyover with a platform, not only joining the aforesaid buildings, but also leading to "Skarbek" Department Store and the entry to Armii Czerwonej Street[68]. A model flyover was published in "Fundamenty" of 1973[69]. On the one hand, the proposed assumption would have been an opportunity to solve transport issues, on the other, it would have ultimately destroyed the social nature of the Main Square.

The aforesaid transport issues were reported by "Dziennik Zachodni": "So, it is June 1972: you can reach the Main Square in Katowice with difficulty, and getting through it quickly is not only a challenge, but also a matter of luck. Well, the transport system in the centre of Katowice agglomeration is reaching the limits of its capacity"[70].

In most of the urban designs discussed so far, there was a popular and then very modern idea of separating pedestrian and car traffic. The co-designer of Katowice transport system, Leonard Tomaszewski, wrote "Development of the automotive sector in the world causes that interest in pedestrian traffic is increasing. The times when urban planners diminished the role of pedestrians, squeezing them into 4-metre, or even 2.5-metre wide pavements, are already gone"[71]. A concept of a shopping street only for pedestrians also appeared in the designs. This is how the issue of 3 Maja Street, one of the main streets in the Katowice city centre, was solved. In that case too, former European projects became the pattern to follow; among

[68] A photograph of the design is stored in the Archive of "Dziennik Zachodni" in Katowice.
[69] *Pomosty dla pieszych*, "Fundamenty" 1973, 46, p. 11.
[70] A. Dyrko, *Wizja Katowic – 1990*, "Dziennik Zachodni", 14 June 1972.
[71] L. Tomaszewski, *Tylko dla pieszych…*

others, from the then German Federal Republic (Essen, Kassel, Frankfurt am Mein, Stuttgart), or Holland (Rotterdam). In Poland, such a project was the pedestrian passage of "Sciana Wschodnia" [Warsaw Eastern Wall] (design from 1958, completed in 1958–1968, Z. Karpinski, J. Klewin, A. Kaliszewski), surrounded by three-storey shopping malls, with high-rise highlights in the form of three residential tower blocks, or pedestrian passage "Srodmiescie–Zachod" in Katowice.

a. "Zenit" Department Store

The first buildings of the new city centre were designed in 1958 and finished between 1962 and 1965. They were erected at the Main Square and on the eastern side of Armii Czerwonej Street. These were: Central Department Store PSS "Zenit" designed by Jurand Jarecki and Mieczyslaw Krol, the Press House designed by Marian Sramkiewicz, residential and commercial building "Delikatesy" by Marian Skalkowski and municipal "Katowice" Hotel by Tadeusz Lobos. The first truly modern building in Katowice was "Zenit" Central Department Store of Powszechna Spoldzielnia Spozywcow [Consumer Cooperative Society] "Spolem", where for the first time in Silesia–Dabrowa region, and very early in Poland, a curtain wall based on aluminium structure was used[72].

His design was selected in the architectural competition organised in 1958. The winners were Mieczyslaw Krol and Jurand Jarecki and constructors Franciszek Klimek and Danuta Pezanska from Katowice-based "Miastoprojekt".

In the competitive design, it was planned to cover the office part with concrete, hexagonal prefabricated components resembling a honeycomb, i.e. "Hexo" slabs. Its model was published in "Trybuna Robotnicza" in the article entitled *Katowice jutra.* "Hexo" plate was then a novelty and its prototype was made in the Gdansk Office of Prototype Construction[73].

In 1960, demolition works related with erection of the new building were finished, and the building construction was completed two years later. The structure is a reinforced concrete frame with a curtain wall originally

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[72] The name was clarified in the following manner: "The name itself is associated with optimism and it allows presuming [...] that the Department Store will be at the highest level, both in terms of supply and customer service", [m], *Na IV piętrze*, "Dziennik Zachodni", 3 May 1960.

[73] *Konstrukcja bambusowa. Smukłość 1:500*, "Fundamenty" 1962, 18, p. 4.

Fig. 39. "Zenit" Department Store in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

made of aluminium and glass, tempered glass and black opaque glass. The building body was very modern and mostly glazed. In the press, it was even described as "a glass house"[74]. Aluminium was used in the structure of curtain walls. It was three times lighter than steel and at the same very durable. Its advantage was also that it was resistant to corrosion; under the influence of oxygen, it was covered with aluminium oxide protecting it from corrosion and at the same time, it lost its gloss[75].

A cuboid building was constructed in the eastern part of the Main Square frontage, between Warszawska and Wieczorka Streets. A completely glazed commercial part was isolated, and façade of offices filled in with uniform, rectangular windows. The curtain wall of the office part was made of prefabricated concrete slabs finished with beige ceramic and randomly scattered black small square tiles. The space under the windows, similarly to horizontal stripes on the glazed walls of the commercial part was filled with black opaque glass. It was emphasized that application of such

[74] J. Piaskowska, *Budujemy „szklany dom"*, "Trybuna Robotnicza", 18–19 June 1960.

[75] In Poland, they were started to be used in the years 1956–1958, however, it was a material reserved for significant buildings, as three times more expensive from wooden joinery.

Fig. 40. "Zenit" Department Store in Katowice. Entrance zone. Photo J. Jarecki. Collections of J. Jarecki.

finishing allowed easy washing of surfaces, at the same time maintaining their cleanliness[76].

Corners of the ground floor were undercut, so as to allow free flow of pedestrians. The entry to the commercial part was highlighted with a reinforced upwardly curved concrete roof. The doors were made of a uniform glazed plate, which was a great achievement considering the then technological capacities.

In 1960, it was written about "Zenit" design: "Its architecture is extremely modern, based on a contrast between the glazed part of the commercial part and versatile structure of administration part"[77]. The authors themselves wrote about their concept: "[...] a contrast-based composition, based on so-called organic architecture; there is a contrast between strongly glazed, classic and static body of the bay window and vibrant structure of the administrative part, involving three-dimensional steps of glass components and the wall. This differentiation is determined by a functional difference between the commercial and the administrative part. A hallmark of the bay window also

[76] J. Badner, *Spacerkiem po katowickim Rynku*, "Trybuna Robotnicza", 5 July 1962.
[77] J. Piaskowska, *Budujemy „szklany dom"…*

Fig. 41. "Zenit" Department Store in Katowice. A mosaic at the side, non-existent. Photo A. Borowik, 2005.

serves accentuation the main entrances to the Department Store"[78]. Complete glazing of the commercial part caused the building changed into a big shop window in the dark. Also, in the Central Department Store in Warsaw that was erected earlier, the designers treated façades as a kind of shop window to highlight the night effect. Zbigniew Ihnatowicz, one of the designers, wrote about the nightly appearance of the store: "[...] we put quite a lot of emphasis on it, because this store operates mainly in the evening light"[79].

The interior design was created in 1961 and it was implemented one year later. Its authors were architects M. Krol and J. Jarecki and a visual artist Jan Kosarz[80]. The interiors looked very modern – in the commercial part, they were designed as single space with sparsely placed chromium columns. The structure allowed their free arrangement. The designers avoided traditional store counters and shelves, as they wanted the goods to be "an integral compositional element", which they actually achieved. This is excellently depicted in archival photographs from the collections of Jurand Jarecki[81].

Elegant, durable and often very modern materials were used in the interior design. Brown marble was predominant, as well as syenite and light wood panelling in the hall and the staircase of the commercial part, whereas black and white tiles were laid on the floor in the chessboard pattern.

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78 *Opis techniczny*, SAK, fond 437, ref. no. 2/126.

79 *Dyskusja na temat Centralnego Domu Towarowego w Warszawie*, "Architektura" 1952, 4, p. 97.

80 Elements of furnishing and furniture were made in the factory in Poznan and Oswiecim, [KRA], *Zegar neonowy na dachu Domu Sportowca*, "Trybuna Robotnicza", 3 April 1962.

81 J. Piaskowska, *Budujemy „szklany dom"…*

Fig. 42–43. "Zenit" Department Store in Katowice. Salesroom with arranged assortment. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 44. "Zenit" Department Store in Katowice. The hall with lifts on the ground floor. Photo J. Jarecki. Collections of J. Jarecki.

Other aspects of the building's innovativeness were its cubic capacity and modernity. "Zenit" was described as the largest department store in the voivodeship and one of the largest department stores in Poland. Its retail space was impressive: it was about 3,600 square meters[82].

In "Zenit", one could buy almost everything; as it was written "from a needle to a television set", or even furs, which were rare in other stores. In 1972, as the third department store in Poland, it was authorised to have direct trade contacts with Egypt[83]. At the time of opening, there were 26 stands served by approximately 200 shop assistants.

On the ground floor, there was a food supermarket and "Upominek" [gift] store. On the first floor, there were household appliances, radios and television sets as well as "1001 drobiazgow" [five and dime]. On the second floor, there was a leather goods store, a clothes store and embroidery; along a glazed wall, a small cafe was arranged. On the third floor, there were stands with fabrics, carpets, footwear and a coffee bar. There were also service centres such as tailor's corrections and technical emergency service.

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[82] For comparison, the retail space of Warsaw "Supersam" opened in 1962 was about 1,400 m^2.

[83] [ems], *Towary z Egiptu będą w „Zenicie"*, "Dziennik Zachodni", 19 January 1972.

Fig. 45. Młynska Street in Katowice. "Zenit" Department Store in the background. Photo J. Jarecki. Collections of J. Jarecki.

The building was equipped with three ten-passenger lifts, which were to be served by "eye-catching girls".

In the entrance zone, an air curtain was installed, designed by engineer Kafel from "Miastoprojekt" Katowice. In 1964, it was estimated that "Zenit" served 50,000 customers every day, and over 15 million every year. The store offered something that could be described, quoting Wojciech Mlynarski, a famous Polish singer and songwriter, as "dolce vita". There were many very elegant shop assistants wearing uniforms: grey dresses made by "Elana", with blue pocket handkerchiefs and "Zenit" logos. Their perfect hair-do's were guaranteed by a hairdresser, who was at their disposal every day. One could see fashion shows while having a coffee at a table of an elegant cafe. The shopping was accompanied by discreet music and advertisements broadcast by a modern radio station[84]. "Nysa" van delivered the purchased goods to the customers. That European modernity was quickly tailored to the framework of the People's Republic of Poland. After one month, the elevators stopped only on the third floor and in the coffee

[84] Until today (*sic!*) the radio broadcasting station has been in operation in "Skarbek". A slightly archaic form of audio advertisement survived in Katowice – perhaps it is the oldest one across Poland.

bar, water was boiled in electrical machines standing on the floor. The bold glazing was covered by shutters as soon as in 1968. There were complaints about cleanliness of the glazed façade.

In the then press, the importance of the investment was emphasized: "It became a custom that on the national holiday of 22 July, the society receives precious gifts. This year, 'Zenit' will be such a gift. It will increase the big city character of the Main Square and enrich the capital city of our voivodeship with an important trade facility, which to a great extent will ease the congestion in the existing stores"[85]. Katowice "Zenit" store in some respects can be compared to "Smyk" Central Department Store in Warsaw, designed by Zbigniew Ihnatowicz and Jerzy Romanski (1949–1952).

b. "Dom Prasy" [the Press House]

Opposite "Zenit", the Press House was erected, which was also described as "an Aquamarine House", because of the colour of the façade. Its author was M. Sramkiewicz and the design of its structure was developed by F. Klimek, both of them from Katowice-based "Miastoprojekt". The conceptual draft was created in 1959 and the first design one year later. The building was constructed in the years 1961–1964. It was erected on a plot of land between Młynska and 3 Maja Streets, in the place of burnt tenement houses. Initially, it was erected as the Sportsmen House, i.e. the seat of district sports associations and voivodeship institutions related with sports movement. Finally, it housed editors' offices of important, opinion-forming periodicals of the Workers Publishing Cooperative "Prasa", such as "Trybuna Robotnicza", "Dziennik Zachodni", "Panorama", "Sport", as well as "Orbis" offices and a cafe. Interestingly, its original name, "Cafe Sport", was preserved.

Initially, it was planned to erect a lower, 7-storey building, according to the opinion of the then city urban planner E. Szary, adjusted to the height of "Kamienica Zieleniaka". In the unrealized design from 1959, the façades were to be divided into axes. Finally, a uniform 9-storey building was erected with small, quarter-like divisions.

The construction process lasted quite long, mainly because of many technical problems, such as high level of groundwaters which were pressurised and this hindered, or even prevented their pumping out. The building was based on a monolith reinforced concrete structure.

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[85] J. Badner, *Spacerkiem po katowickim Rynku…*

Fig. 46. The Press House in Katowice. Postcard. AMPAA, folder *M. Śramkiewicz*.

Its curtain walls pretended a modern, metal aluminium structure. In fact, they were made of wood covered with aluminium sheet. They were filled with glass, transparent at the top; at the bottom aquamarine milk glass was used, which gave birth to the name "the Aquamarine House". After some time, windows were replaced with aluminium ones, with "Antisol" orange reflection glazing.

The body of the building was a narrow, 10-metre cuboid, extended by 2.5 metres on the first floor because of location of the cafe. The ground floor was completely glazed with big (2m x 4m) 16 mm thick sheets of mirror glass. It was written that "This involved unbelievable difficulties, because nobody wanted to manufacture them"[86]. Finally, the order was completed

[86] *Dom Prasy w Katowicach*, "Fundamenty" 1963, 33, p. 9.

Fig. 47. The Press House in Katowice. Ground floor. Photo J. Jarecki. Collections of J. Jarecki.

by the Glassworks in Walbrzych. The ground floor panes met at an angle, which added an original expression to that part of the façade.

Through the glazing, one could see grand interiors, such as "Orbis" room, which was handed over for use in 1963. The unique and very modern interiors were designed in 1962 by Marian Sramkiewicz, Wiktor Lipowiczan and artists from the Visual Arts Studios in Katowice – Anna Pomorska and Boguslaw Gorecki. Inside walls were cladded with black syenite and so-called Cepelia tiles; the columns were cladded with black ceramics decorated with white tiles and the floor with crushed marble. On one of the walls, there was an artistic composition presenting globes and vehicles.

On the first floor, a cafe was arranged with a game room. Floors 2–7 were occupied by offices designed in quite a traditional manner, as separate rooms. They were lit with fluorescent lighting, often intermediate, hidden behind strips. The Press House was described as a building with the most neon lights in Katowice. Neon lights of "Orbis", "Ruch", "Toto–lotek" [National Lottery], "Cafe Sport" were installed on the building, as well as an illuminated clock.

It should be emphasized that the curtain wall of the Sportsmen House was among the first ones to be used in Poland and the first one in Katowice

Fig. 48–49. The Press House in Katowice. Hall and "Orbis" office on the ground floor. AMPAA, folder *Marian Śramkiewicz*.

Fig. 50. The Press House in Katowice. Decoration of the wall of "Orbis" office. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 51–52. The Press House in Katowice. Stairs to the cafe and a flower bed inside. AMPAA, folder *Marian Śramkiewicz*.

voivodeship. Glazed curtain walls proved to be effective in the Silesian–Dabrowa Basin region, due to high pollution of air and consequently quicker contamination of the façades. They were easier to clean than traditional plaster walls, which were mentioned by the architect Henryk Buszko: "[...] in our conditions they look bad, as they get black very quickly, losing completely their visual assets offered by chiaroscuro, and they are not durable. There were proposals to use claddings made of coloured glazed sheets, large elements of glazed ceramics, or similar materials [...]. As external claddings materials with a smooth, slippery surface are easy to maintain – not catching soot, therefore not subject to blackening – with delicate, muted or whitened colours"[87]. Certainly, for that reason glass or ceramic materials were used for finishing the façade. They were more expensive but easier to maintain in difficult conditions in Upper Silesia and Dabrowa Basin.

c. "Skarbek" Department Store

In 1967, first concepts of developing northern, north-west and north-east parts of the Main Square appeared. These were the areas at the corner of Mickiewicza and 3 Maja Streets and the corner of Armii Czerwonej and Teatralna Streets. These plots were developed. According to the early plans, in the place of today's "Skarbek" Department Store, a fifteen or sixteen-storey department store and an administration building of PSS "Spolem" was to be erected, with five storeys for commercial and the remaining storeys for office purposes. A tall building was to be erected in the place designated for demolishing a house at the corner of Armii Czerwonej and Teatralna Streets. Previously, on its ground floor, there was a greasy spoon. Initially, it was to be a department store, then the seat of Powszechna Kasa Oszczednosci [State Savings Bank] with shops, a restaurant, a cafe, a bar and International Press and Book Club. However, the plans were not implemented because the building planned for demolition was classified as a listed building.

It was emphasized that due to new investments, it would be necessary to find replacement premises and to move the Bureau of Weights and Measurements, as well as several workshops. In the State Archive in Katowice, a modernisation design was preserved, signed as "Alternatywa 2", showing a wide range of the planned demolitions. They were to cover the

[87] H. Buszko, *Śląskie środowisko architektoniczne*, "Architektura" 1954, 2, p. 37.

Fig. 53. "Skarbek" Department Store in Katowice, photo J. Jarecki, 1971. AMPAA, folder *J. Jarecki*.

entire northern frontage of Teatralna Street and the southern frontage of Moniuszki Street.

Finally, in the north-west corner of the Main Square, "Skarbek" Department Store was erected, which was much lower from the initially designed one. Nevertheless, the other discussed investments were not implemented mainly for economic and heritage conservation reasons.

"Skarbek" was erected at the Main Square, on a trapeze-like plot of land, at the corner of 3 Maja and A. Mickiewicza Streets. It was erected in the place of a demolished 19th century building that housed "Delikatesy" shop.

It was designed by Jurand Jarecki and the constructor Franciszek Klimek from Katowice–based "Miastoprojekt". Naso Lazowski, an architect and Bogdan Babski, a visual artist cooperated in developing the interior designs. The author emphasized that he wanted the new department store to be twice as good as "Zenit" in Katowice, of which design he was a co-author.

Fig. 54. Fragment of the Katowice Main Square. In the middle, there is a building that housed "Delikatesy", demolished to obtain space for "Skarbek". Photo J. Jarecki. Collections of J. Jarecki.

The then press reported that it was to overshadow "Zenit" as the largest department store in Katowice Voivodeship[88].

On 14 January 1971, the City National Council in Katowice adopted Resolution no. VIII/51/1971 on the necessity to demolish buildings at 3 Maja 3, Rynek 1 and Mickiewicza 2 and 4 and to erect the Central Department Store. Among the arguments were: 70 per cent consumption of substances, no economic viability of modernisation, no possibility to make the necessary structural protections due to the planned mining operations at the protective pillar in the area of the city centre and finally, the aesthetical appearance of such protections. It was also written that "[...] demolition of those buildings and erection of a new shopping centre in their place is an important link in the process of consistently following the modernisation plan for the Katowice city centre"[89]. Old buildings did not fit in the modern

[88] [zp], *SDH „Centrum"*, "Dziennik Zachodni", 26 March 1968.

[89] *Uchwała nr VIII/51/1971 r. Miejskiej Rady Narodowej w Katowicach z dnia 14 stycznia 1971 r. w sprawie konieczności budowy Spółdzielczego Domu Handlowego przy Rynku w Katowicach*, SAK, BVNC, OL-D, ref. no. 97.

nature of the city centre, which was expressed in justification of the cited Resolution: "In terms of architecture, the buildings do not present any value. On the contrary, they spoil the appearance and do not match the new buildings in the city centre. Demolition of those buildings and erecting a new shopping centre will be an important step in implementing the city centre modernisation process"[90]. Demolition works were carried out from the beginning of 1971, with 58 families being evicted. The land was acquired by paying compensations to the previous owners. "Skarbek" was erected in the years 1972–1975. Many problems were encountered during the construction, mainly related with so-called quicksand, i.e. high level of groundwaters (in the place of investment, there was the old Rawa River bed). This was an object of many jokes. As the voivode Zietek cared a lot about the investment, it was called the "Zietek's Swimming Pool". Initially, it was assumed that the background for the department store will be an 11-storey residential building as tall as the Press House.

While analysing the schedule of the city centre investments, one may wonder why in such a relatively short time decisions were taken to erect as many as four big commercial centres in close neighbourhood, i.e. "Delikatesy", "Zenit", "Supersam" and "Skarbek". This was caused, among others, by numerous demolitions of commercial buildings in order to erect the main railway station and by so-called restoring the order of the Main Square surroundings. It was also anticipated that Katowice city centre would become the best shopping centre for the entire agglomeration. From today's point of view, such an accumulation of commercial functions was not the best solution, which already in 1974 was noted by Jarecki, author of "Skarbek" and co-author of "Zenit" [91].

At that time, there was a debate in Poland on the form of department stores, among others, on their "windowlessness". Among the advantages of this kind of solution, the following was indicated: the possibility of maximum use of the retail space and protection of the goods against too much light. "Skarbek" followed an original concept of a department store without windows. At the moment of construction it was known worldwide, but it was a pioneering concept in Poland. Jarecki clarified that form as follows: "This is how designs are developed worldwide. And it is not only about

[90] Ibidem.

[91] J. Jarecki, *Takie są nowoczesne tendencje*, "Dziennik Zachodni" 1974, a press release from J. Jarecki's collections.

copying. These are simply modern trends [...]"[92]. He referred to "Central" Department Store in Lodz which was opened in 1972, designed by Maciej Gintowt, Jerzy Sieczkowski, Ewa and Maciej Krasinscy. He also mentioned that it was very stuffy in summer in the Katowice glazed "Zenit" and its "windowlessness" was to prevent this. However, it should be noted that, in the preliminary design of "Skarbek" developed by him, glazing of the front wall from the side of the Main Square was planned, but the investor, i.e. PSS "Spolem", demanded its development, due to the technology and losses in the retail space reaching 13 per cent.

Such solutions appeared abroad already at the end of the 1950s, e.g. in famous department stores in Leipzig, or "H.H. de Klerk" in Rotterdam. Examples of later projects similar to Katowice are the Department Store "Centrum" in Suhl with scale-like, aluminium front façade. Almost identical cladding manufactured by the French "Steel" was used on the façade of the University Library in Lille designed by C. Delannoy. One of earlier Polish examples of windowless department stores was "Sezam" in a complex of Warsaw Eastern Wall.

In Poland, such solutions were initially welcome with certain reluctance. As early as in 1966, the Internal Trade Design Office recommended to withdraw from glazed walls of the buildings, but this was opposed by some of the users, designers and architectural authorities[93]. One of the provided reasons was stuffy indoors of windowless buildings despite installing air conditioning.

There were as many as seven levels in "Skarbek" Department Store. Location of the building at the Main Square, between two busy streets caused that the ground floor was left almost completely undeveloped, so that pedestrians could move freely. Only from Mickiewicza Street a small retail centre (a florist) and large shop windows appeared.

Three entrances led to the building: the main entrance from the Main Square and two side ones from Mickiewicza and 3 Maja Streets. A big food supermarket was designed on the mezzanine, with the floor space of 700 m^2. There were three retail floors above with manufactured articles. On the first floor, it was planned to arrange stands with knitted clothes, underwear, haberdashery and cosmetics. On the second floor, there were

[92] Ibidem.
[93] Z. Czuba, *Spółdzielcze obiekty handlowe*, "Architektura" 1966, 8–9, pp. 357–367.

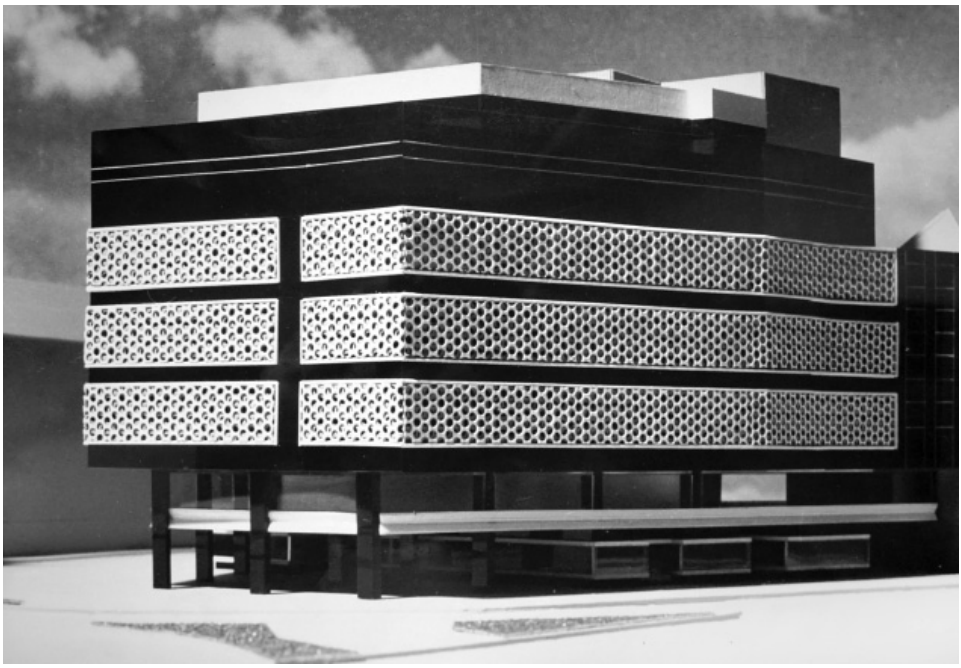

Fig. 55. "Skarbek" Department Store in Katowice. Model. SAK, fond 224, ref. no. 97.

to be women's and men's clothes, furs and materials, while on the third floor – leather goods, youth clothes and a coffee bar.

On the top storey manufactured articles warehouses were planned; in the part at Mickiewicza Street – rooms for personnel, a canteen, cloakrooms, showers, a buffet and administration offices. On the underground level food warehouse and technical rooms were planned, i.a. a fan room, a heating equipment room and a cooling room for storing goods. Many modern solutions were applied, e.g. on the ground floor, a turning circle for delivery vans and an unloading ramp were planned, from where the goods were transported via lifts to warehouses and to the retail levels.

The building was erected as a monolith, reinforced concrete structure, with ribbed ceilings and façades made of slatted prefabricated concrete slabs. The floor plan did not have any right angles and the body was of an interesting, irregular shape, resulting from trapeze-like shape of the plot. Additionally, the expression was strengthened by varying asymmetrically the façade line. Similarly, side façades were varied dynamically. Two first storeys were filled with massive columns, which supported an almost completely glazed level of the food supermarket on the first floor. Three top storeys

Fig. 56. "Skarbek" Department Store in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 57. Arcades of the Department Store "Skarbek" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 58. "Skarbek" Department Store in Katowice. Coffee bar. Photo J. Jarecki. Collections of J. Jarecki.

were filled with concrete slabs, on which there were 3-dimensional slatted "Luna" cladding panels manufactured by the French company "Steel". The panels were made of rare and expensive aluminium. The top storey was shaped like a plastered plane with a strip of narrow windows. An important highlight of the composition was a large neon light with "Spolem" logo. A sculpture-like nature of the body was emphasized with colours. Columns of the bottom part of the building were in light colours. The higher storeys were painted khaki, which can be seen nowadays on the side façade at 3 Maja Street, but the colour was quickly changed to blue, matching the cold colours of aluminium scales. Diversified façade finishing was used: granite was laid on the ground floor, shopping levels were covered by slated aluminium elements, warehouse levels and strips under the windows were laid with black asbestos, enamelled "Glasal" slabs, while the top was left as raw concrete painted with "Emolit". Initially, Jarecki proposed façades laid with prototype spatial elements made of "Polimal" plastic, but because of possible problems with mounting, in 1974 it was decided to use the aforesaid aluminium cladding.

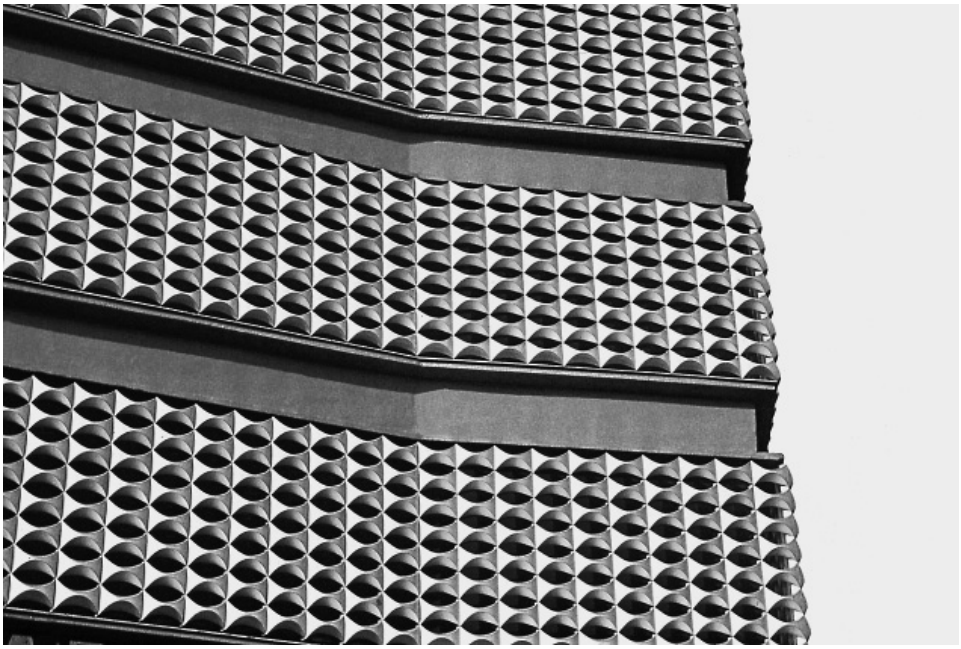

Fig. 59. "Skarbek" Department Store in Katowice. "Scales" – aluminium "Luna" cladding by the French company "Steel". Photo J. Jarecki. Collections of J. Jarecki.

Modern transport links between the storeys were ensured by the first escalators in Katowice, manufactured by Z.U.D. "Elewator" Katowice and big lifts for 20 passengers. Additionally, on both sides of the building, there were two grand staircases for the customers.

Each of the shopping levels housed an open space shopping hall perfectly designed to fulfil its function. A wide span of the columns allowed proper spacing of the stands and comfortable conditions to do the shopping.

The walls were finished with ceramic 2cm x 2 cm "Iryski" tiles[94]. The floors were laid with sound insulating red and brown floor lining. Top quality, modern materials were used in interior design. Walls of the staircases were finished with marble cladding of a very rich texture and the floors were laid with dark, ceramic "Iryski" tiles. In the walls of the main staircase, on the mezzanine, display cabinets in aluminium frames were installed, advertising goods available for sale. The interiors matched slatted, forged handrails painted black and wide wooden handrails.

[94] In the 1960s and 70s, "Iryski" was a popular name for small 2x2 cm square ceramic tiles. The name originated from popular candies called "Irysy".

Fig. 60. "Skarbek" Department Store in Katowice. The shopping hall with fabrics stand. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 61. "Skarbek" Department Store. Main staircase. Photo A. Borowik, 2005.

Fig. 62. "Skarbek" Department Store. Main staircase. Photo A. Borowik, 2005.

In the entrance hall, one's attention was drawn to escalators with aluminium and wooden handrails, as well as stair raisers with a text informing the customers what could be bought on the higher level. Elegant, well-illuminated display cabinets were also arranged here. The hall walls were finished with grey, longitudinal ceramic tiles and the floors with grey and black granite of chessboard pattern. The ceilings were finished with wooden paneling with embedded panels of fluorescent lights.

The escalators were a big attraction, although soon they started to break down. From the time perspective, it is slightly amusing to read a commentary in the article from 1975: "A recently opened 'Skarbek' Department Store in Katowice is equipped with escalators, which in contradiction to their name and purpose are basically not moving at all. Since the opening day, there have been very few days when the customers could benefit from this genuine amenity"[95].

[95] [jj], *Nieruchome ruchome schody*, "Dziennik Zachodni", 13 March 1975.

As there were no windows, the interiors were fully air-conditioned. 300 people were employed in "Skarbek". On each of the floors, the customers were served by 8 cash desks. Similarly to "Zenit", shop assistants could use the services of a hairdresser, a beautician and an onsite doctor.

The building was welcomed with conflicting emotions. Many negative comments and articles appeared in newspapers, e.g. in 1974 in the article *Obiekt handlowy, czy grobowiec?*[96]. One of the readers even wrote that "Katowice is becoming more and more beautiful. How can you spoil it that much? This monster embedded in our architecture makes it look creepy"[97]. In other articles, the building was praised for its modernity, fitting well into Katowice Main Square, cosy interiors thanks to fitted carpets and a skilful setup of sales stands. In the press, it was even described as "avant-garde", characterised by "originality showing the signs of modernity"[98].

In 1989 "Skarbek", apart from department stores in Tarnow (designed by D. Mieszkowska) and Lodz (designed by M. Gintowt, E. and M. Krasinscy, J. Sieczkowski) was mentioned by Przemyslaw Szafer as an example of innovative function and form[99].

d. Designs of theatre modernisation

At the beginning of the 20th century, the building of City Theatre filled in almost the entire eastern frontage of the Main Square. Its architectural shape can be described as early modernism based on classical patterns or the style of around 1800. Carl Moritz, an excellent German architect, was the designer of the theatre building.

Its grand style did not fit in the People's Republic of Poland vision of the new city centre of Katowice. In 1967, an article in "Dziennik Zachodni" mentioned its front façade "which has had a negative, contrasting impact on the modern city centre"[100]. In one of the competitive designs of modernising the Main Square, a concept of its "domesticating" appeared as early as in 1946. However, it was not until the 1960s that it was decided to modernise

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[96] [L.B.], *Obiekt handlowy, czy grobowiec*, "Dziennik Zachodni", 30 March 1974.

[97] *Ten niezwykły budynek* [letter from Krystyna Lechowicz, a reader from Katowice], "Dziennik Zachodni", 27 June 1974.

[98] *Awangardowy „Skarbek"…*,

[99] T. P. Szafer, *Kierunki i tendencje architektury w Polsce po 1970 r.*, *in*: *Architektura i urbanistyka w Polsce w latach 1918–1978*, Warszawa 1989, p. 152.

[100] [kk], *Nowe elewacje dla Teatru Śląskiego*, "Dziennik Zachodni", 13 June 1967.

the building and the modernisation was also involved in changing the style of the front façade. Fortunately, it was not accomplished in full.

The first concept of modernisation of the theatre was developed before 1967, but as it was described in the then press, it turned out to be incorrect. Therefore, a new concept was ordered, aiming to transform the façade radically and extend the theatre back-office facilities such as workshops and warehouses. The designer from Katowice-based "Miastoprojekt" basically did not change the three-part division of the body of the building into a foyer, spectator area and the stage, but the existing classic façade portico was replaced with a cuboid sculpted with vertical highlights, suspended above a completely free ground floor. It was also planned to modernise the hall and remove the damaged sculpture decorations and to replace them with new ones, made by Tadeusz Slimakowski, a contemporary sculptor.

The modernisation philosophy was changed in 1972, when the 50th anniversary of the theatre was celebrated. The works were only to improve the aesthetics of the building, while retaining its form. It was planned to modernise the stairs, which involved changing their shape from rectangular to arch-like and to finish them with syenite. The building was covered with plaster that imitated granite and the roof was covered with dark red, engobe roof tiles. The lighting of the building was also reconsidered. It was designed by Stefan Brzozowski, main electrical engineer of Polish National Ballet in Warsaw. Finally, the works involved among others removing the old plasters and making new ones, finishing the base part with syenite slabs, making new doors and windows in the front wall, replacing and changing the shape of front stairs and mounting advertisement cabinets. Modernisation of the Silesian Theatre was part of the plan to reconstruct the north-east corner of the Main Square and Warszawska Street.

2.1.3. A new expression of Warszawska Street

In the 1960s, modernisation works were started on Warszawska Street, the main city centre street along the east-west axis.

A preliminary design of the street modernisation was created in 1962, in the Voivodeship Design Office in Katowice. In its main assumptions, it became the basis for modernisation works conducted from 1967 at the section from the Main Square to Graniczna Street. It assumed elimination of the existing tramway track and the north carriageway with traffic islands,

Fig. 63. Warszawska Street in Katowice after modernisation in the 1960s. Photo J. Jarecki. Collections of J. Jarecki.

construction of two double lane carriageways and an isolated tramway track in the middle of the street, as well as broadening the turnings and extending the right turn of the main crossroads. Total cross-section of the street after the modernisation was to be 19.7 metres. It was also planned to lay asphalt all along the street. Several years later, these intentions were resumed. In 1966, a meeting took place at Jerzy Zietek's office, where concepts of reconstructing and modernising the street were discussed. Apart from the above actions, it was also planned to connect the street directly with the main traffic arteries in order to improve transport, covering the Rawa River at the section from Teatralna Street and construct a new building of the National Bank. These activities involved demolishing valuable houses, among others Grundmann's villa. During the aforesaid meeting, Zietek also ordered to analyse development on both sides of the street in terms of the possibility of creating superstructures or demolitions[101].

[101] [wy], *Rusza przebudowa rynku tysiąca problemów. Modernizacja ulicy Warszawskiej*, "Dziennik Zachodni", 16 September 1966.

In the first stage, the works were to include a section to Graniczna Street. It was planned to build superstructures on some of the houses. The objective was to equal the dimensions and to achieve additional residential space. Renovation of their front façades was also planned. Warszawska Street was to become the main shopping artery of the city. Shops were also modernised, which meant liquidation of smaller ones and combining them into bigger shops. Many demolitions were planned, among others of Grundmann's villa, where an 8-storey bank was to be erected. The building was demolished, probably not only for urban planning reasons, but also for ideological ones, as it had been former property of a German with distinguished service for Katowice.

Wide-scale works related with modernisation of the street were started in 1968. Every day, a team of 80 to 100 people worked on 500-metre section of the street. As reinforcement components were not fully identified, most of the works were performed manually. All the plans related to modernisation of the road and tramway tracks were accomplished. Front façades of tenement houses were restored and works on their superstructures were started in order to achieve additional residential space. Such space was really needed due to demolition of many buildings in the city centre. The objective was also to make Warszawska Street "look modern"[102]. In many cases, these actions led to deformation of valuable buildings. In some of the houses, façades were modernised by removing the decorative details. The press wrote about "demolishing ornaments and constructing superstructure floors, modernising façades of tenement houses"[103]. Some flats on the ground floors were also adapted to shops, not only at Warszawska Street, but also at Stawowa, Mickiewicza and Slowackiego Streets[104]. The process of merging the shops was continued. In the last stage, cafes and catering facilities were to be adapted in some of the shops. Frequently, visual artists from "Pracownie Sztuk Plastycznych" in Katowice [Katowice Visual Arts Studios] were involved in designing interiors and furnishing of commercial and service premises. The actions aimed to make Warszawska Street a modern shopping artery. It was written that "Reconstructing and merging shops, modernising the shop windows and advertisements will make

[102] [pas], *Czy stare domy urosną?*, "Dziennik Zachodni", 14 October 1969.
[103] [mks], *Handel na ul. Warszawskiej*, "Dziennik Zachodni", 6 March 1968.
[104] [zp], *Partery dla handlu*, "Dziennik Zachodni", 8 February 1969.

Warszawska Street a modern shopping passage"[105]. Works on superstructures of tenement houses and reconstructing shops were continued in the following years.

2.1.4. Eastern side of Armii Czerwonej Street (currently W. Korfantego Avenue)

a. Residential building with "Delikatesy"

"Delikatesy" residential and commercial building was erected on the eastern side of Armii Czerwonej Street, near the crossroads with Piastowska Street, where travelling circuses where localised in the 1940s and 50s.

Its design was developed in the years 1959–1960 by Marian Skalkowski and the constructors Franciszek Klimek and Jaromir Bohoniuk. The construction was carried out in 1960–1962. Historical buildings were demolished for investment purposes: so-called "Castle" and manor farmhouses of Tiele–Winckler family, Katowice owners.

Due to mining damages, the discussed complex is composed of segments separated by expansion joints: a tall, 10-storey residential building and a protruding, low shopping part with "Delikatesy". It should be noted that it was the first self-service shop in Katowice Voivodeship. The high-rise building was named "Artists' House" or "Actors' House", because actors from the nearby Silesian Theatre lived there.

While starting the works, designers had to adjust to the height of the neighbouring "Katowice" Hotel. A reinforced concrete structure was used in the construction of both parts. Retreating the residential building resulted, among others, from physiographic properties of the land, moving the development away from a busy and congested traffic artery and striving to achieve independence of the commercial part.

The building had an interesting, cuboid form overhanging over the lower part and original sand and blue colours also designed by Skalkowski. Balcony slabs, an upper strip of the façade and side walls of the building were emphasized with creamy white colour, intensifying the impression of wealth of form, rhythm and chiaroscuro. It should be emphasized that experimental emulsion paints were used for finishing the front façade. The form and colours contrasted with the surrounding development.

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[105] [wy], *Taka będzie ul. Warszawska*, "Dziennik Zachodni", 3 February 1967.

Fig. 64. "Katowice" Hotel and residential and commercial building "Delikatesy" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 65. Tent of "Humberto" travelling circus at Armii Czerwonej Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 66. So-called "Castle" – part of Tiele–Wincklers' manor farm at Armii Czerwonej Street in Katowice, the 1950s. MLWUT, ref. no. FT 006403.

Arrangement of the windows was a certain novelty: balcony porte-fenêtre windows were joined with proper windows and narrow openings in order to achieve additional daylight. The architect rhythmised the front façade by using a mirror reflection of window composition on every other floor.

There were 87 small flats in the buildings, mainly M–2 and M–3 type [designed for two and three residents, respectively], some of them with windowless kitchens. It was a typical corridor-type block of flats. A dimly lit corridor ran across its entire width, which was described in the press as "Le Corbusier's corridor", referring most likely to the corridor-type arrangements

Fig. 67. Residential and commercial building "Delikatesy" in Katowice. Collections of M. Skalkowski.

Fig. 68. The contrast of old Katowice development and a light residential and commercial building "Delikatesy" in Katowice. Photo J. Jarecki. Collections of J. Jarecki

of "superunits" in Marseiile or Berlin[106]. Skalkowski used modern solutions known in the Western countries: collective ventilation and gas ducts were installed in the building walls; the technical floor was designed in such a manner to avoid spoiling the façades with installations.

[106] [jur], *Spotkanie z przyszłością. Katowice za kilka lat*, "Trybuna Robotnicza", 17 August 1960.

Fig. 69. Residential and commercial building "Delikatesy" in Katowice. Details of the façade. MLWUT, ref. no. FT 006317.

Fig. 70. Residential and commercial building "Delikatesy" in Katowice. Original colours. Photo J. Jarecki. Collections of J. Jarecki.

In 1962, in a dozen or so flats of the high-rise building, an exhibition of modern interior furnishing and the latest Polish furniture was opened, which attracted enormous popularity, although some visitors maliciously described the premises as "flats for dwarfs".

However, it should be remembered that in the 1960s standards for residential spaces were very low, and the flats in the "Artists' House" were designed with single people or couples without children in mind.

The self-service shop, furnished in a very modern manner, turned out to be a genuine attraction. It was localised in a big, appr. 740 m^2 hall designed for 200 customers, in a reinforced concrete frame structure covered with folded plate.

On the mezzanine, there were offices and administration rooms. The structure was designed in such a manner that the weight of the cover rested upon only eight columns, while four of them were hidden in the walls. This is how uniform interiors were achieved.

Authors of the furnishings were Marian Skalkowski and Stanislaw Kwasniewicz, who developed the design under an agreement with "Pracownie Sztuk Plastycznych" in Katowice [Katowice Visual Arts Studios] (designed in 1961, implemented in 1962). Their intentions were clarified as follows: "The designers' aim was to make the most of the huge, glazed hall, not crossed

Fig. 71. Furniture exhibition in a residential and commercial building "Delikatesy" in Katowice, 1962. Photo M. Skalkowski, 1962. Collections of M. Skalkowski.

with any columns. [...] Through the glazed front wall, the whole interiors will be seen from the busy street, and when brightly lit in the evening, it will be an attractive, tempting element inviting you to use the services of Supersam"[107].

The space was well organised. Three completely glazed entrances led from the front to the inside. There were as many as six cash desks near them, which was to prevent queues.

Along the shop aisles, there were twenty illuminated gondola stands and shelves for goods. Fluorescent light was on all day long, due to one-side access of daylight. Modern solutions involved a hot air curtain in front of the cash desks and an entrance door made of hardened glass, manufactured in the "Zabkowice" glassworks. Interestingly, as the designers recall, the door strength was tested by throwing metal balls and bricks. The shop was modern and customer-friendly, opened very long hours considering the then standards, with many stands: catering, ice cream production, coffee

[107] J. Piaskowska, *Super-Sam w Katowicach*, "Trybuna Robotnicza", 9–10 July 1960.

Fig. 72. "Delikatesy" in Katowice by night. MLWUT, ref. no. FT 006325.

Fig. 73. "Delikatesy" in Katowice. Interiors. Collections of M. Skalkowski.

Fig. 74–75. "Delikatesy" in Katowice. Interiors. Collections of M. Skalkowski.

Fig. 76. "Delikatesy" in Katowice. Entrance zone. Photo J. Jarecki. Collections of J. Jarecki.

grinding and a coffee bar. According to the design guidelines: "[...] entrance of the shop should be clearly emphasized from the outside, in order to create a visual incentive for the customers"; the front façade was made up of a completely glazed wall[108]. A strong highlight was a bold, reinforced concrete roofing with a zigzag, but regular line.

The building was generally liked and in 1962, the design team was awarded the prize from the Committee of Construction, Urban Planning and Architecture. Many design similarities may be found to the discussed complex of buildings: among others, "Famiprix" strip mall in Poissy, designed by G. Stosskopf in 1958[109].

b. "Katowice" Hotel

At the beginning of the 1960s, there were six hotels in Katowice. It was estimated that from Monday to Friday, about 50–100 visitors did not find accommodation in the existing hotels. What is more, their technical condition was rather poor. In 1950, it was decided to construct a hotel in Katowice.

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[108] *Założenia projektowe do projektu D/H Delikatesy typu „Supermarket" w Katowicach*, 1959, sygn. 5/120–123.

[109] S. Kozinski, *Budownictwo usług handlowych*, Warszawa 1961.

Fig. 77. "Katowice" Hotel in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Initially, the investor was to be "Orbis", but a dispute started between "Orbis" and the city, about who was to pay for demolition of the ground floor "shacks". Finally, the city authorities took the role of the investor and the new "Katowice" Hotel was erected as a municipal hotel.

The building was erected on the eastern side of Armii Czerwonej Street, in the place of the demolished Tiele–Wincklers' manor farm, on a pedestrian route from the then "Torstal" sports stadium, through the main coach station (does not exist; currently it is a plot of land developed with "Separator" building) to the Voivodeship Park of Culture and Entertainment in Chorzow. The design was selected out of three options developed in 1957 by the teams of Katowice-based "Miastoprojekt". Due to the fact that the hotel was originally designed for "Orbis", it became necessary to change the concept in such a manner that it responded to the then valid standards. The final design of the building was created in 1961 and its main author was Tadeusz Lobos from Katowice "Miastoprojekt". Jan Gluch, who made some interior designs, is frequently mentioned as a co-author or cooperating

person[110]. Authors of the structure were Franciszek Klimek, Jaromir Bohoniuk and Danuta Pezanska. The concept was subject to so-called savings revision in terms of reducing the costs of investment and increasing the level of its industrialisation.

The building was constructed in the years 1961–1965. The designers' assumption was to adjust to the dimension of the adjacent building of "Delikatesy" and "general concept of the city centre plan"[111]. It consisted of a lower part with catering services, i.e. a restaurant with 250 seats, a cafe with 175 seats and a night bar with 90 seats, as well as a tall part with 320 single and double rooms with separate bathroom facilities. There were only 9 apartments in the whole building. In the catering part, there were also: modern kitchen backup facilities, confectionery factory, automated laundry and service centres, such as hairdresser's.

An access and a small car park for 20 cars were designed opposite the hotel. A slightly bigger car park was designed on the eastern side, from the south – an access for lorries.

Economic aspect of the design was emphasized, pointing to the fact that in luxurious hotels the cubic capacity was 200 m^3 per one guest, and in "Katowice" Hotel it was only 120 m^3. It was reported that "[...] this is the designer's big success, as without diminishing luxury, he was able to manage the cubic capacity economically, thus reducing the costs"[112].

In the tall part, a monolithic reinforced concrete structure was used. Prefabricated components were also used (staircases, ceilings, roofs, heaters below windows). Three passenger and three cargo lifts were installed. The body of the building was composed of two connected cuboids: a low, 2-storey one, and a tall, 10-storey box "put on it". The bottom part, being a kind of compositional base, was glazed. The entry was localised asymmetrically and it was emphasized by a protruding arcade supported on two columns. The facade of the main hotel part was made up of window strips and spaces between windows. Those elements were differentiated with colours. The walls between the first to the tenth floor were finished with ceramic tiles mosaic. The base and ground floor walls were finished with granite

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110 [krg], *Stolica Śląska*, "Fundamenty" 1962, 5, p. 8, [M.H.], *Hotel komunalny „Katowice" w Katowicach*, "Architektura" 1968, 9, p. 351, SAK, fond 437, ref. no. 1/454.

111 T. Lobos, *Opis techniczny do projektu planu zagospodarowania przestrzennego 1*:500, 1956, SAK, fond 437, ref. no. 1/454.

112 Ibidem.

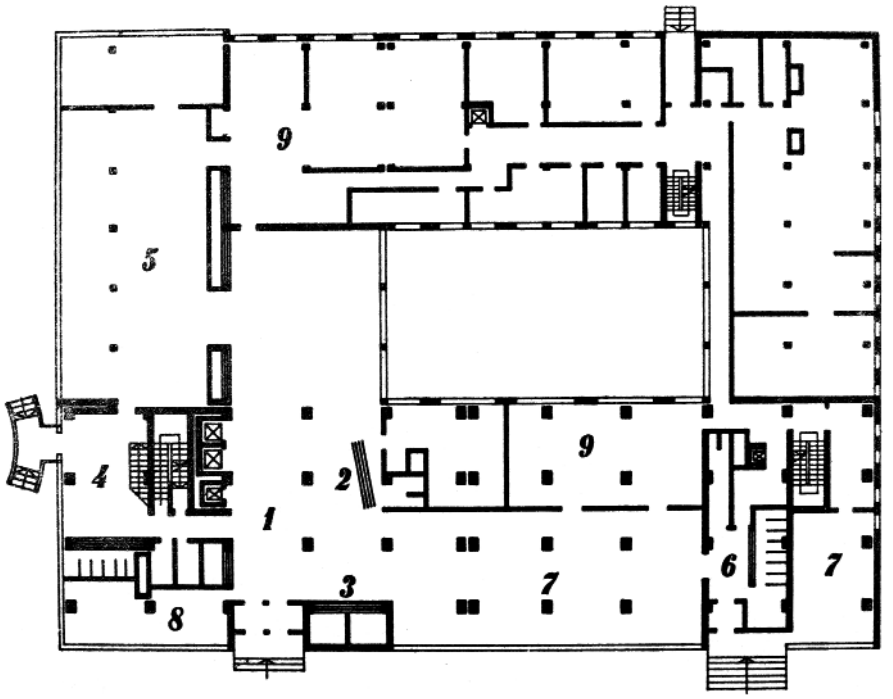

Fig. 78. Design of "Katowice" Hotel in Katowice. Horizontal view of the ground floor. "Architektura" 1968, 9, p. 351.

slabs. The then press comments reflect well the nature of that architecture. It was written that "The building body is designed very calmly"[113] and it was praised for its "sophisticated simplicity"[114].

This was an "S" category hotel; it was praised, among others, for interiors and furnishings, comparing them to Warsaw "Grand Hotel"[115]. Good quality materials and precise finishing were used in the interior furnishings and the external façades. Interior walls were finished with wooden ash panels. Ceramic mosaic was laid on the columns of the cafe; the columns of the restaurant were finished with aluminium sheet. A spacious restaurant retained its nature to date: characteristic elements of the interior are a row of columns and the suspended ceiling of polygonal shape. The floors in the hall were laid with marble, in the restaurants and rooms – with parquets[116].

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113 Ibidem.

114 J. Rakoczy, *Nowe śródmieście Katowic.…*

115 [J. Piask.], *Nowy hotel w Katowicach*, "Trybuna Robotnicza", 24–25 September 1960.

116 *Hotel komunalny w Katowicach*, "Fundamenty" 1963, 33, p. 10.

Top quality of service was ensured by personnel of 200 employees. It was emphasized that on every floor, hotel service and technical emergency services are on standby 24 hours a day[117].

The hotel became the place where one could see high culture, but also pure entertainment. Every other Sunday, there were "Coffee Meetings" in the cafe, with famous singers and actors[118]. Many attractions were shown in the night bar opened from midnight to 3 a.m., among others Melania Rococo, a "charming stripteaser"[119]. At the beginning of the 1970s, the hotel boasted about its good cuisine, employing K. Hiz, an excellent cook.

Lobos and Gluch became specialists in designing hotels. They were authors of concepts of such hotels as: "Katowice", "Poznan", "Rzeszow", "Orbis-Silesia" in Katowice and "Orbis-Patria" in Czestochowa.

2.1.5. West City Centre (west of W. Korfantego Avenue)

At the same time, activities were continued to arrange in order a very big area located on its west side, between Armii Czerwonej, F. Dzierzynskiego, P. Skargi and A. Zawadzkiego Streets. This was a very important area, which was actually to become the new Katowice city centre in the future. In 1966, it was described as follows: "[...] recently, there were ugly, low houses, warehouses, the Butcher's Hall, a scrap yard and several workshops there"[120]. However, it should be admitted that apart from chaotic, post-industrial development, there were also valuable buildings on that area: residential development along Armii Czerwonej Street and the Butcher's Hall with the reinforced concrete structure of 1911. All of them were demolished, with a view to creating a modern city centre district.

The area was occupied mainly by "Marta" Steelworks. It involved certain difficulties due to location of the Rawa River bed and "Arkona" mining fault. Before the war, it was considered unfit for development because of intensive mining operations. After 1945, Katowice city centre became again an area of continued mining operations by "Katowice" coal mine. Therefore, by the beginning of the 1960s, it was considered that only low buildings could be erected in that part. Changing the mining methods with the ones

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117 mit], *Wszystko o „Katowicach"*, "Dziennik Zachodni", 7 September 1965.
118 [sim], *Spotkanie przy kawie*, "Dziennik Zachodni", 23 September 1970.
119 [mjm], *Nocne programy artystyczne*, "Dziennik Zachodni", 11 August 1970.
120 [zp], *Ruszyła zabudowa bloku „Zachód"*, "Dziennik Zachodni", 13 April 1966.

Fig. 79. "Srodmiescie–Zachod" in Katowice. A postcard from M. Lubina's collections.

using hydraulic stowage for securing the mine workings allowed high-rise development, even up to 24 storeys. Additionally, owing to efforts made by voivodeship authorities, works were able to be stopped under the area of "Srodmiescie–Zachod" until the time of finishing its development.

In 1959, the Department of Architecture and Construction developed guidelines for development of that land, which imposed zoning of residential construction from 8 to 12 storeys and location of low-rise commercial buildings along Armii Czerwonej Street. The spatial management plan enclosed with the guidelines included the following data relating to the streets. Armii Czerwonej Street was to be 64 m wide, with two carriageways and greenery belts, four pavements and a tramway track; F. Dzierzynskiego Street was to be 88 m wide, with three carriageways, three pavements, four greenery belts and a tramway track; A. Zawadzkiego Street was to be 20 m wide, with one carriageway and two pavements. A green pedestrian route was also designed[121].

[121] E. Szary, *Opinia o zabudowie terenu po zachodniej stronie ul. Armii Czerwonej w Katowicach* from 23 April 1959, AKCH, without ref. no.

Fig. 80. Demolition of the old development in the quarter at the corner of Armii Czerwonej and F. Dzierzynskiego Streets in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Those guidelines became the basis for "Assumptions for design of development of the land Katowice–Armii Czerwonej–A. Zawadzkiego" developed in 1959 by engineer Stanislawa Kamocka[122]. They considered substantial demolitions: approximately 104,816 m^2. Their cost was estimated to be 5,141,000 zloty. The land and buildings were to be handed over free of charge, pursuant to the regulation of the Minister of Finance of 29 April 1959.

On 16 April 1959, Voivodeship Committee of PZPR Party in Katowice adopted a decision on liquidation of normal and narrow-gauge railway tracks running through the area of the planned development, owned by "Gottwald" and "Katowice" coal mines. A plan of development of the city centre was also approved, including among others a complex of blocks of flats, localised on the western side of Armii Czerwonej Street. In 1961, the Presidium of the Voivodeship People's Council decided to rearrange the area of the future "Srodmiescie–Zachod" and to develop it "according to modern European requirements"[123].

[122] Ibidem.

[123] [kry], *16 piętrowe domy w śródmieściu Katowic. W 1962 r. rusza budowa nowej dzielnicy wielkomiejskiej*, "Trybuna Robotnicza", 25 September 1961.

Fig. 81. Model of the new Katowice city centre. Photo J. Jarecki. Collections of J. Jarecki.

Urban planning guidelines were prepared by Wiktor Lipowczan, a general designer of reconstructing the Katowice city centre. In the place of the main coach station, a complex of buildings for the Ministry of Mining and Energy companies was to be erected. Behind them, in the direction towards A. Zawadzkiego Street, it was planned to erect residential, service and social, administration and commercial buildings: six 16-storey high-rise blocks as well as 5 and 10-storey buildings for 3,500 residents. A big complex of administration, retail and craftsmanship buildings was to be erected, as well as a healthcare centre, a school, a kindergarten and garage complexes. On the basis of characterised urban planning guidelines, Lipowczan drew up a design published in "Trybuna Robotnicza" in 1961[124]. However, the design was not implemented.

Based on the above guidelines, designers from "Miastoprojekt" Katowice were to develop a concept of a modern city centre housing estate for 2,500 to 3,000 inhabitants, and backup facilities for housing estate-related and general municipal services. They had to consider location of three previously agreed facilities: the main coach station at P. Skargi Street, "Orbis" Hotel and a complex of office buildings of the Ministry of Mining (later "Separator")

[124] Ibidem.

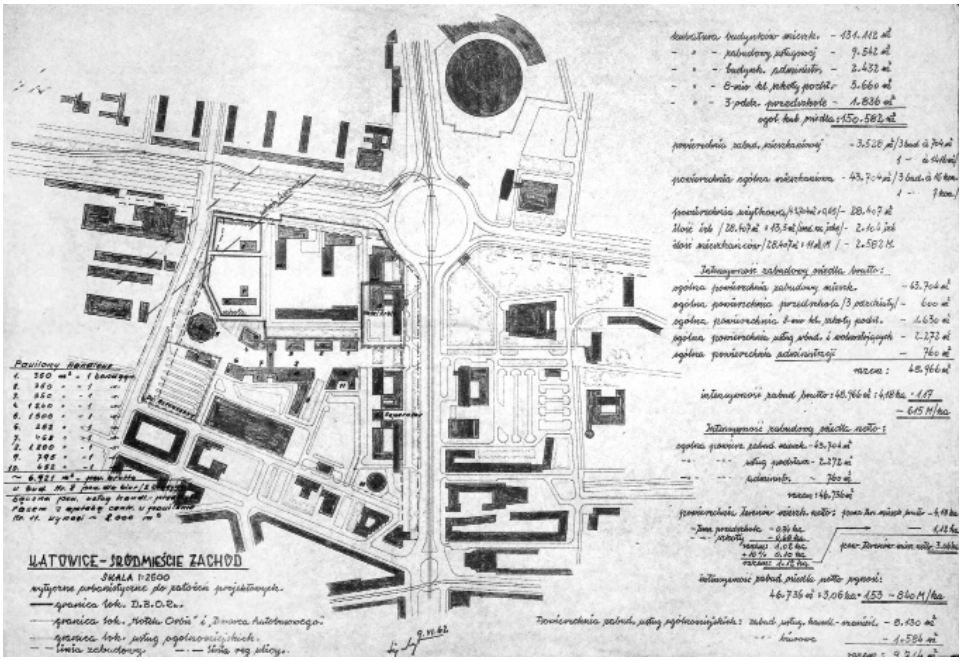

Fig. 82. "Srodmiescie–Zachod" in Katowice. Design concept, 1962. AKCH, without ref. no.

at Armii Czerwonej Street. The guidelines quite precisely defined the composition of "Srodmiescie–Zachod". It was to be divided into two zones: residential zone with basic and party municipal services and city services near the existing "Supersam" (former market hall). Along F. Dzierzynskiego Street, three 16-storey buildings were designed, as a reference to similar development of this kind at Rozdzienskiego Street ("Kopalniana" housing estate), which were to be accompanied by low-rise service centres. In the area of the mining fault "Arkona", low-rise development was planned, i.e. a school and a kindergarten. The guidelines assumed prolonging the pedestrian passage which started at the office block of the Ministry of Mining to the crossroads of Armii Czerwonej and F. Dzierzynskiego Streets. On the southern side of the discussed area, a 7-storey gallery-access block of flats was to be erected. It was assumed to construct two pedestrian passages: from Armii Czerwonej Street to the main coach station, with a branch to J. Marchlewskiego housing estate and another one in the extension of Stawowa Street, as an access to the main railway station. In the guidelines and in the coordination plan for Katowice city centre, due to a city centre nature of the housing estate, limitations were imposed in designing

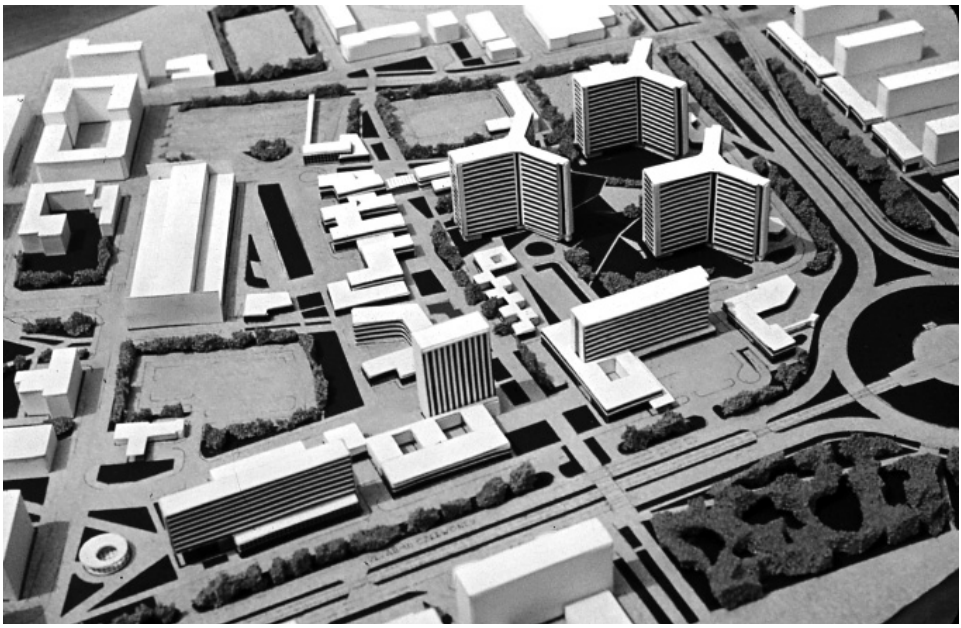

Fig. 83. "Srodmiescie–Zachod" in Katowice. Model, W. Lipowczan, 1963. Photo J. Jarecki. Collections of J. Jarecki.

greenery areas, which were to be limited to a 30-metre public greenery belt running parallelly[125].

In 1963, it was decided to organise an original closed competition, in which the investor, i.e. the Management of Building Workers' Housing Estates, ordered three alternative urban planning and architectural studies under one office – "Miastoprojekt" Katowice. The three alternative designs of "Srodmiescie–Zachod" were drawn up by Jedrzej Badner, Jurand Jarecki with Mieczyslaw Krol and Wiktor Lipowczan.

W. Lipowczan designed a residential and commercial complex composed of three 16-storey buildings shaped like letter "Y".

The parts branching towards north were designed as gallery-access blocks of flats, while the third part oriented towards south was designed in corridor and staircase arrangement. In the middle, there were circulation paths. On the ground floors, there were garages and pillars allowing free flow of air. The following was written about them: "Their original and unique for Poland shape is shocking with the building body itself, and

[125] W. Lipowczan, *Wytyczne urbanistyczne…*

Fig. 84. "Srodmiescie–Zachod" in Katowice. Model, J. Badner, J. Jarecki, 1963. Photo J. Jarecki. Collections of J. Jarecki.

it is undoubtedly an outstanding hallmark of the housing estate and the city"[126]. Near the high-rise buildings, the following was to be constructed: a kindergarten, a school, exhibition pavilions and a complex of craftsman services, while in another region – "Orbis" Hotel, a healthcare centre and a pharmacy. In the southern part, it was planned to erect a bus station and a car park for 180 cars.

According to the guidelines, J. Badner and J. Jarecki located the residential part along F. Dzierzynskiego Street, was also to receive a new image. They designed four 16-storey buildings and three 5-storey buildings, which were to be constructed using monolith technology with the prefabricated ceiling.

A school was located opposite lower residential buildings. The blocks were accompanied by a retail complex and a kindergarten. In the southern part of the area, a city service centre was planned. The design was praised in the press, among others for an interesting visual expression of the blocks: "Architecture of the residential buildings has interesting visual effects, achieved by dividing the building body and through contrasts of glazed walls and full, perforated walls"[127]. However, it should be noted that the

[126] [no], *Śródmieście w trzech wersjach. Katowice r. 1970*, "Dziennik Zachodni", 12 July 1963.
[127] *Śródmieście–Zachód na deskach projektantów* [press relase from collections of J. Jarecki].

indentations praised for their visual effects were mainly used as expansion joints due to land properties. The architects remembered about greenery, increasing the standard from 6 m² to 9 m² per one inhabitant and about small architecture in the form of four swimming pools.

A concept developed by M. Krol deviated from the solutions known in Poland. The architect proposed aggregation of residential function in one building, designing a 16-storey block for about 3,000 inhabitants, described as Skomasowana Jednostka Mieszkaniowa [or "Superjednostka", i.e. the Aggregated Housing Unit]. It was localised in the northern part of the undertaking, in parallel to Armii Czerwonej Street. In the then press, the building was described as shocking[128]. The author also aggregated services, by designing large one-storey buildings with retail and crafts shops. Apart from "Superjednostka", in the design of 1963, erection of the following facilities was assumed: a 3-storey school with a free ground floor, a 2-storey kindergarten and a healthcare centre, the main coach station, a vehicle inspection centre, an exhibition office and two car parks – a central one located underground and an aboveground one for vans and city buses.

M. Krol's concept was the winning one in the competition. In 1964, he developed the first design of spatial management of "Srodmiescie–Zachod", approved on 31 August 1964 by the chair of the Presidium of the Voivodeship People's Council in Katowice. In 1965, he corrected the design. In order to use better the valuable construction areas, instead of the 16-storey residential building, he designed a 24-storey high-rise building (later "24–K") in the place of the main coach station. In the place of part of the complex of office buildings, he designed a 19-storey high-rise building ("S-19", later "S-20"). In 1965, the design assumed erection of three residential buildings: apart from the 24-storey one behind "Separator", it was planned to erect two 19-storey buildings. Behind "Superjednostka", a 2-storey "Supersam" building was to be erected. Except for "24-K" high-rise building, those buildings were not constructed.

On 19 March 1965, the design was approved by "KOPI", i.e. the Committee for Evaluation of Investment Projects at the Voivodeship Management of Building Workers' Housing Estates. On 28 November 1965, the design was approved by the Department of Urban Planning

[128] [A. Jur.], *Jak Wam się podoba? Śródmieście–Zachód na deskach projektantów* [press release from collections of J. Jarecki].

and Architecture of the Presidium of Voivodeship People's Council in Katowice represented by M. Zawila, its head[129]. In 1965, the conceptual design was updated and approved by the Presidium of Voivodeship People's Council. At that time, methods of constructing specific buildings were also selected. The buildings were erected using different technologies: from traditional construction (strip malls, the Wedding Palace, kindergarten), steel framework ("24-K" building), monolithic (partly the Aggregated Housing Unit), sliding formwork ("S-19" building – later "S-20"), to industrialized methods (Aggregated Housing Unit, school). Erection of high-rise buildings "S-24" and "S-19" required special approval of the Ministry of Municipal Economy.

In 1966, M. Krol developed a detailed design for management of the area "Srodmiescie–Zachod". As a result of continuous changes introduced by the investor, he had to modify it, but he maintained general assumptions of the original concept. The design assumed staging of works. The first one was to be the Aggregated Housing Unit, i.e. "Superjednostka" with the Wedding Palace and the Rawa River culvert. In the second stage, it was to be a 24-storey building, "S-19" building (later "S-20") and an underground part of the Aggregated Housing Unit. In the next stage, the eastern low-rise building ("Centrum"), the southern low-rise building (Art Exhibition Office), the western low-rise building ("Junior") and the kindergarten. The land for "Orbis-Silesia Hotel" was excluded from the development plan, treating it as an independent urban planning and architectural issue.

Finally, "Srodmiescie–Zachod" district was composed of the following complexes: development parallel to Armii Czerwonej Street, i.e. a complex of buildings of the Design Office of Coal Mechanical Processing Plant, so-called "Separator", a complex of the residential building "S-20" and a low-rise building of Arts Exhibition Office, a residential and commercial complex of "Superjednostka", the Wedding Palace and low-rise department stores "Centrum" and "Junior". In the western and southern part, a school, a kindergarten, residential building "24-K" and "Orbis-Silesia" Hotel were erected, as well as "Supersam" in the reconstructed former market hall. In parallel to Armii Czerwonej Street, a passage was also constructed, ensuring collision-free pedestrian traffic.

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[129] Resolution no. 19/379 of the Presidium of the Voivodeship National Council in Katowice of 26 August 1965, AKCH, without ref. no.

Fig. 85. "Srodmiescie–Zachod" in Katowice under construction. Photo J. Jarecki. Collections of J. Jarecki.

An interesting methodology was adopted while constructing "Srodmiescie–Zachod": Mieczyslaw Krol developed the urban planning design in detail, but specific buildings were designed by different authors. Therefore, the modern assumption is characterised by individualism and diversity.

Architects had to consider, among others, mining conditions and the then urban planning standards. In 1964, the assumption was at least 625 inhabitants per one hectare, but no more than 1190, which was the highest ratio in Europe. In the city centre area, due to the likelihood of mining damages, usually slender buildings with small gross covered area were designed, which did not require any expansion joints, or low-rise "segment" building development. Buildings of bigger cubic capacity, such as "Superjednostka" were divided into parts with appropriate expansion joints.

The design of "Srodmiescie–Zachod" housing estate by M. Krol was awarded during the Silesian Architecture Exhibition in 1963. It also won the annual prize of "Miastoprojekt" Katowice. It was published many times, among others in the magazines: "Fundamenty", "Panorama", "Trybuna Robotnicza" and "Dziennik Zachodni"[130]. It should also be emphasized

[130] AMPAA, folder *Mieczysław Król*.

that under the project, buildings were erected which may be called innovative: "Superjednostka", "Slizgowiec", "Centrum" Department Store and the Wedding Palace. "Srodmiescie–Zachod" was broadly discussed in Poland as the second undertaking of this kind, together with the Warsaw Eastern Wall and it became a reference point for further city centre projects.

a. "Separator"

The first new building on the west side of Armii Czerwonej Street was a complex of administration and commercial buildings of the Design Office of Coal Mechanical Processing Plant "Separator", designed in the years 1961–1962 by Stanislaw Kwasniewicz and the constructor Franciszek Klimek. On 10 January 1961, the Planning Presidium of the Council of Ministers issued a decision on location and construction of the office block. Mieczyslaw Krol, who several years later designed urban planning of "Srodmiescie–Zachod", had to include that building in his concept. However, it should be remembered that he entrusted to S. Kwasniewicz designing other buildings along Armii Czerwonej Street, i.e. residential and commercial complex of the Arts Exhibition Office building and "S–20". All of the aforesaid buildings should be considered jointly as one multifunctional service complex. This is how the author himself described them in "Application for granting the status of a creator-architect"[131].

The residential and commercial complex was erected in 1962–1965 in the place of the wooden main coach station demolished around 1962, which was designed before the war by Leon Dietz d'Arma. In 1960, the city centre development plans assumed construction of the Central Service Store, but in 1961 the concept changed and the area was designated for the Ministry of Mining. According to the original concept, "Separator" was to be composed of two buildings with office, retail and service functions. Only one of them was erected, i.e. a 10-storey office building with "Motozbyt" showroom on two first floors, in parallel to Armii Czerwonej Street, and a lower commercial building localised behind it. A pedestrian passage was localised between them. The other, unaccomplished part was localised to the north of the main building of "Separator". There was to be the Mining Sector Design Office, Studies and Design Office and Management of Mining Sector Design Offices in that part. It was designed as a 16-storey office block, accompa-

131 AMPAA, folder *Stanisław Kwaśniewicz*.

Fig. 86. Armii Czerwonej Street in Katowice. On the right, there is the "Separator" building. MLWUT, ref. no. FT 006289.

nied by a low-rise commercial part with "Dom Dziecka" [the Children's Store]. Both parts were to be joined by a low-rise building with a big conference hall.

S. Kwasniewicz wrote about his design: "General urban planning concept of that area involves creating a modern commercial *corso* in the Katowice city centre, with undisturbed pedestrian traffic in the north-south direction, as well as access and parking lanes on both sides of that complex. Apart from commercial services, on the top floors it has several offices which do not require backup facilities, creating an individual microclimate of the city centre – both visual and functional"[132].

"Separator" office building was erected as a reinforced concrete structure, using prefabricated components (partially ceilings, staircases and lift shafts). Many difficulties were encountered during the construction process, as the building was seated on the former bed of the Rawa River. It became necessary to culvert the river along the section from the Main Square to market

[132] *Projekt architektoniczno-techniczny budynku niskiego*, 1962, AKCH, ref. no. 5/113.

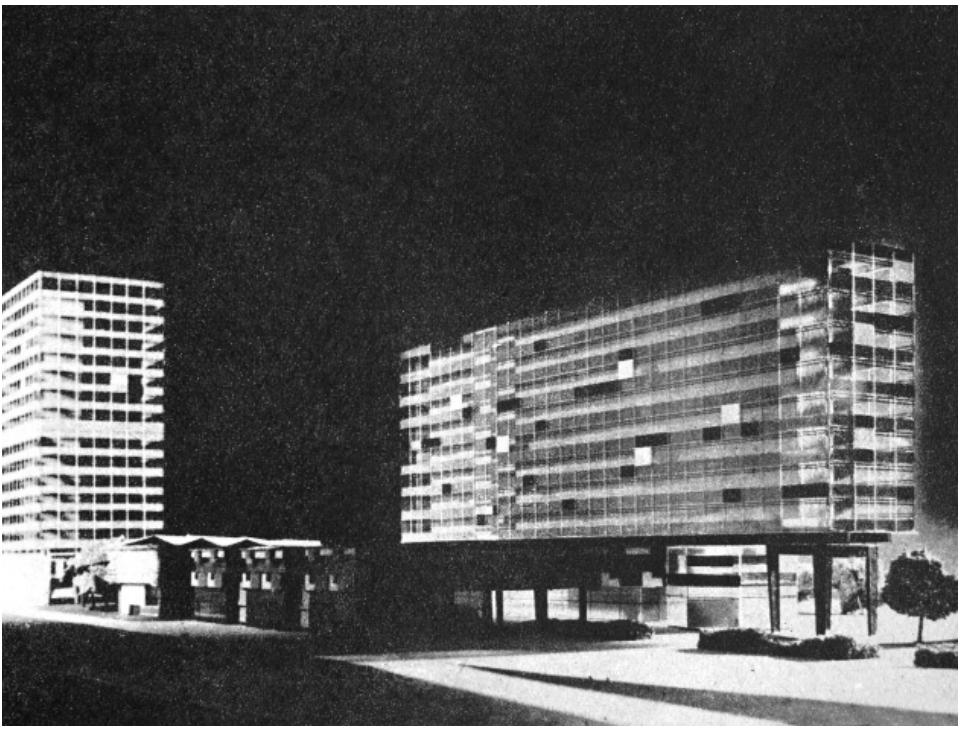

Fig. 87. "Separator" complex in Katowice with the unrealized northern part (the tower block on the left). Model. AKCH, files of the building.

halls, and the building itself was seated on 10-metre high piles. The construction was also hindered by the so-called "progressive and non-typical construction solutions".

Designs of its interiors were made by Stanislaw Kwasniewicz and visual artist B. Babski in 1962. They were not implemented until in 1966.

The body of the "Separator" office and commercial complex was very diversified, with a hallmark in the form of an 8-storey, cuboid part with offices, in parallel to Armii Czerwonej Street. The southern part of the building was "trimmed" and seated on four 10-metre high supports shaped like letter "T". Their cross section and form were original: at the bottom they resembled a triangle, and at the top they resembled an irregular hexagon[133]. Prismatic walls of the columns were differentiated with black and white colours, emphasizing the assets and expression of their form. Similar columns were used at that time to construct bridges and flyovers. Corner

[133] [jh], *Najpiękniejszy w Polsce*, "Dziennik Zachodni", 11 January 1962.

Fig. 88. "Separator", the 1970s. A postcard from A. Borowik's collections.

arcades made the body of the building look lighter, and eased the pedestrian flow. The entrance zone was a completely glazed low-rise part, with an interesting, octagonal floor plan. The bottom part of the building was an almost completely glazed service part with a car showroom of Katowice-based "Motozbyt" equipped with unique in Poland rotating display platforms. The office part erected as a superstructure above the "Motozbyt" was a glazed cuboid. In the original design, it was assumed that on the first floor, administration rooms with an exhibition hall and a conference room would be situated, and on the other floors, 24 workshops with the area of 200 m^2. On each office floor, there were four workshops with two circulation

Fig. 89. "Separator", around 1968. In the photograph, one can see the original black and white colours of the columns. A postcard of "Ruch" Publishing Office, K. Jablonski's coloured photograph.

paths and a staircase, a passenger lift and a passenger-cargo lift. S. Kwasniewicz wrote about his idea: "A basic functional concept of the office part was to design the workshops and office rooms so as to allow the maximum flexibility of functions within the adopted structure and form. I think that organisational structure of an office varies over time [...]. Therefore, I adopted a solution that will allow changing the workshops into office rooms and dividing or extending specific rooms, or even achieving a functional division of the office block itself"[134]. These assumptions were implemented using a module of 270 cm and introducing moveable glass partition walls, which as it was written, made impressive chiaroscuro effects. In order to ensure good lighting of the rooms, large glazing of the walls was designed. Fixed glazing and air conditioning were used in order to isolate the interiors from pollution and noise as much as possible. The curtain walls, initially planned to be made of aluminium, were finally made as steel structures as the costs were too high.

Horizontal directions prevail in the façades, set by rows of windows and light strips under them. They are interrupted in the place of the main staircase with windows of different shapes and the façade finishing. Walls of the office part were finished with white ceramic mosaic, while the areas between windows with light, enamelled corrugated steel.

The offices body was seated on a sculpted cuboid, slightly protruding towards the street, originally housing the "Motozbyt" showroom. Its ground floor was made up of glass windows, and the top floor featured window openings that resembled an abstract composition. Red and white corner

134 *Projekt architektoniczno-techniczny…*

slabs were laid on the black background of the façade. Black and white fields were made of ceramic mosaic, while the red ones were plastered.

Behind the external, pedestrian passage along today's F. Wincklera Street, there was the back part of "Separator", composed of three identical low-rise commercial buildings joined with the main building by connecting passages above the pedestrian route. The buildings originally housed "Polmag" exhibition hall of mining equipment, as well as backup facilities and "Motozbyt" garages. Mezzanines were designed in some of them. In 1968, due to construction of "Superjednostka" and other residential buildings, it was decided that the function of low-rise buildings would be changed to the commercial one. Among others, "Skladnica Harcerska" [Scouts' Supplies Depot] and "Dom Rzemiosla" [House of Handicraft] were opened. The ground floors of the buildings were glazed, and the top ones were shaped similarly to the low-rise part of the office block from the side of Armii Czerwonej Street. The fourth building differed architecturally from the other ones. It also had a special function: on the floor, there was a conference room of "Separator" with about 200 seats. Its good lighting was ensured by a row of big windows. The building architecture was distinctive for its expression as a prismatic strip of decorations above the windows was introduced. The building body was crowned with a quasi-attic. In 1971, there was the Miner's Club, and currently there is a dance school in the building. All the discussed buildings at the back part of "Separator" were made as monolith reinforced concrete frame structures.

In 1976, all the windows in the office part were replaced from non-opening wooden to opening aluminium ones, changing their divisions despite Kwasniewicz's protests. The building interiors were described in the then press as modern, or even luxurious. It was planned to place aluminium sculptures on a marble pedestal in the hall. Kwasniewicz wrote that "This highlight would catch the sun and light the background of patio arcades"[135].

The designed passage was to run from the Main Square to the area of the new main railway station. It was assumed that in the following years, it would be possible to demolish the city bathhouse, which fortunately did not happen. Instead, cosy interiors were created, which were separated from each other with colonnades of connecting passages between the front and back parts of the low-rise buildings, with the view of Armii Czerwonej

[135] *Projekt architektoniczno-techniczny…*

Fig. 90. "Separator". The back façade. On the left, there is a low-rise building which originally housed a conference room Photo A. Borowik, 2012.

Street and the designed housing estate "Srodmiescie–Zachod". Pools with colourful, mosaic bottoms were planned in the passage, but they were not implemented. The Monument of Scouts – Katowice Defenders of 1939 was erected behind "Separator". Such a location was defined already in 1967, but the monument itself was erected many years later.

"Separator" was a building that received the first device for washing façades in the region. It was written that buildings like that, "Zenit", the Press House or "Katowice" Hotel lost a lot of its original beauty because of poorly washed windows: "Today [...] they draw attention not because of their modern shapes and attractive (seemingly easy to wash) façades, but because of their sloppiness. Easily washable façades went grey. Windows are incredibly dirty"[136]. There was no specialist equipment for washing them. Unpremeditated structures of windows and poor materials favoured that state. For example, none of the windows could be opened in "Separator". What is worse, these were double panes fitted into one frame. There was a similar problem with "Zenit": its façades were cleaned by "Czystosc"

[136] [kk], *Jak to myć? Kłopoty z nowoczesnością*, "Dziennik Zachodni", 12 August 1967.

Cooperative before national holidays, but internal sides of the double panes could not be washed. In "Zenit", the windows actually could be unscrewed, but it could not be done many times as the frames were made of soft material, and the screws were hard. Moreover, ladders could only reach up the second floor. In the Press House, partly opening windows were used: they could be washed from the outside, but one had to lean out, which was not safe. In the cited article, it was emphasised that all those buildings were prototypes.

"Separator" seems to be an exception here. In 1965, Kwasniewicz designed a special trolley that facilitated washing, which moved on the outer side of the building. This solution was inspired by a similar one on the building of the United Nations in New York. However, many companies refused to make a prototype device and finally the Office made it on their own. Then they installed a track, a crane and a garage for the crane.

b. "Slizgowiec S-20" and Art Exhibition Office

The complex was a continuation of "Separator" development towards the north, therefore its design was entrusted to S. Kwasniewicz, who designed it in the years 1965–1966. It was composed of the front building, i.e. a two-storey Art Exhibition Office and a tall, slender residential building behind it, described in documentation as "S-20", commonly called "Slizgowiec". They were divided by a pedestrian passage, above which the ground part of the exhibition pavilion was designed, and which ended with external stairs. The constructor of the Art Exhibition Office building was Jaromir Bohoniuk, and the constructor of the high-rise building was Tadeusz Krzysztofiak.

It was already in the 1950s that it was thought about erecting a building with artistic function because the seat of artists at Dworcowa 13 Street was too cramped. The social realist concept of the exhibition pavilion of C. B. W. A. [Central Art Exhibition Office] was made in 1955 by T. Lobos. The building was to be erected at Mickiewicza Street, in the place of later "Domus" near the bathhouse which was to be demolished. Finally, the area of "Srodmiescie–Zachod" was selected as location of the building.

That two-storey building was composed of two segments: the one parallel to Armii Czerwonej Street, marked in the design with "A" symbol, and the one perpendicular to that street, marked with letter "B". The first one housed exhibition halls, while the other one administration rooms, printing, carpenters and maintenance workshops, cloakrooms and warehouses, which

Fig. 91. The building of Art Exhibition Office in Katowice. A postcard from A. Borowik's collections.

Fig. 92. The building of Art Exhibition Office in Katowice. Photo A. Borowik, 2012.

were also localised in the basements. The low-rise building can be treated as an example of how the production and technological capacities forced the architect and investor to change the concept. The building was erected using technology of reinforced concrete monolith, although the contractor tried to change it to an easier technology several times. The change was possible only in the scope of part of the roof. In 1968, the author, being under pressure, developed a new design, introducing simplification of reinforced concrete profiles, ducts and replacing the reinforced concrete structure of skylights with a steel one. The building was opened on 5 January 1972.

It was basically a single function building. Only the north-east corner of the ground floor, upon the request of the Department of Culture of the Presidium of the Voivodeship People's Council, was occupied by "Cepelia" [Headquarters of Folk and Arts Industry] showroom – the third large store after Warsaw and Gdynia. AEO had 1500 m^2 of floor space, including 1300 m^2 of exhibition space (upper hall: 1000 m^2, ground floor: 300 m^2).

The ground floor glazed part was to be visually involved in the passage flow, so that the exhibition could be presented to the pedestrians passing near the windows, creating an "exhibition advertisement"[137]. Sculptures were to be displayed there.

The first floor was designed as a uniform, tall exhibition space with the option of introducing moveable partitions. The smallest exhibition space was to be 2.70 m x 2.70 m, and the largest one 600 m^2. The ground floor was 5 m high, and the first floor was 4 m high, but owing to a special connection of the floors, it was possible to display objects up to 9 metres high. Both levels were joined by bold spiral stairs, whose expressive form was a hallmark defining the atmosphere of the interiors. A small cafe was organised on the mezzanine. Natural and artificial lighting systems were carefully planned and designed. Their main elements were strips of natural light reaching the interiors through skylights built over the roof. Well-planned interior designs were prepared by Wojciech Szostak.

The main wing is a two-storey cuboid with an almost entirely glazed ground floor. The first floor does not have any windows: smooth wall surfaces were decorated with reliefs made by T. Michalowska–Rauszer and J. Kwiatkowski. They refer to the period of antique tradition, resembling Greek decorations from the Classical or Hellenistic period. The building

[137] [kof], *Obrazy i rzeźby znajdą pomieszczenie*, "Dziennik Zachodni", 8 August 1968.

Fig. 93. The building of Art Exhibition Office in Katowice. Exhibition hall. AMPAA, folder *S. Kwaśniewicz.*

Fig. 94. The building of Art Exhibition Office in Katowice. Exhibition hall. AMPAA, folder *S. Kwaśniewicz.*

Fig. 95. The building of Art Exhibition Office in Katowice. Stairs. AMPAA, folder *S. Kwaśniewicz*.

is characterised by a certain feeling of defence, owing to its original crenelation-like crowning. In reality, these are side walls of the skylights providing light to the exhibition hall. Materials were selected carefully: the walls were finished with stucco, and in the bottom part, their fragments were covered by expressive lining made of green crushed glass, i.e. manufacturing waste from the glassworks. The building was originally painted light blue, which made it distinctive among other structures in "Srodmiescie–Zachod".

Part of the Art Exhibition Office building, marked in the design with symbol "B", ran perpendicularly to the main wing. It had one floor supported on columns and suspended over the pedestrian passage. Its façades were like sculptures, similarly to the walls of back low-rise buildings of the "Separator" complex. From the west, the building was finished with massive, irregular stairs and a separate entrance of the administration part.

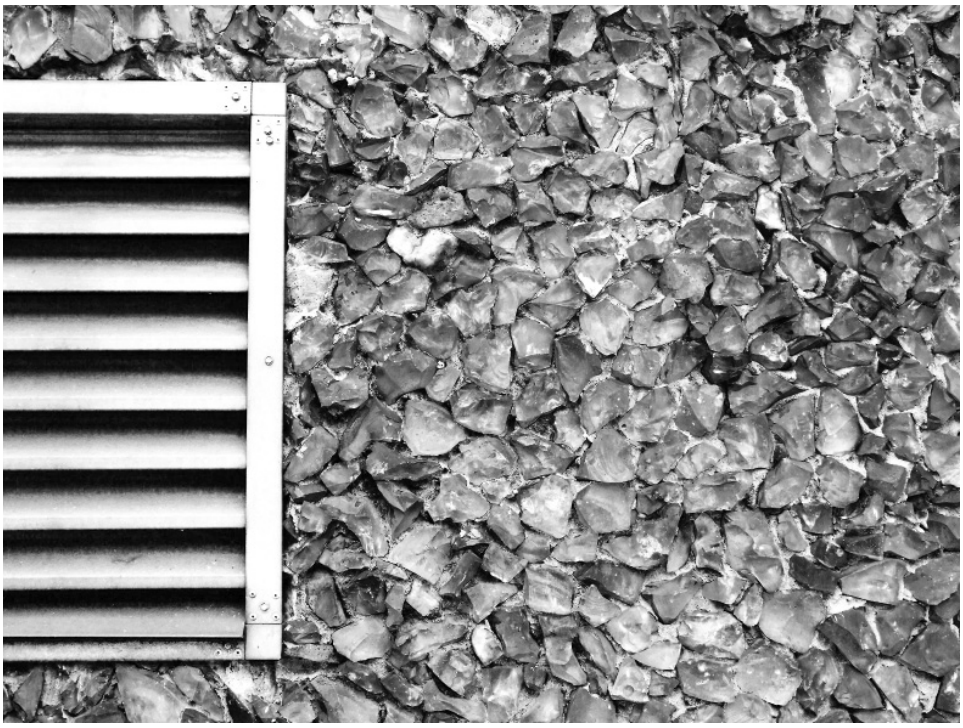

Fig. 96. The building of Art Exhibition Office in Katowice. Façade detail.
Photo A. Borowik, 2012.

Despite its interesting form, the functional solution of the building was criticised by the then press. The designer was accused that he had not considered sufficient warehouse space or that there was not a lecture room. It was written that "[...] the design did not originate from the function, but it squeezed the function into a low-rise building"[138].

An important part of the urban planning and architectural composition of the discussed complex is the high-rise building marked with "S-20" in the designs, commonly referred to as "Slizgowiec".

It was designed in 1965 by Stanislaw Kwasniewicz and the constructor Tadeusz Krzysztofiak, and it was erected in the years 1966–1968. The sliding technology was developed by engineer Stefan Prauza. The building of dimensions 19.90 m x 31.50 x 56.93 m was erected as a mixed structure: two first storeys as a reinforced concrete structure, while the higher storeys were constructed applying reinforced monolith technology with the use

[138] [es], *W oczekiwaniu na pawilon wystawowy*, "Trybuna Robotnicza", 26 March 1969.

Fig. 97. Residential building "S-20", i.e. "Slizgowiec" in Katowice. Photo A. Borowik, 2012.

of sliding equipment. The sliding technology was imposed by the investor and the contractor, which according to Kwasniewicz, contributed to many technical, functional and spatial problems. In the Polish reality, this structure was a prototype for such a tall building. Innovative solutions were also used, especially in the ceilings which were reinforced in one direction, made in clapboards and mounted through telescopic props. They were mounted after completing every fifth storey. During the works, for reasons that are difficult to determine, but most likely because of the need to shorten the construction time, that technology was changed to prefabricated ceiling slabs that were put into the building from the top. As the designer emphasised, that modification extended the building completion time.

The high-rise building was 20 storeys high: there were one technical, two commercial and 17 residential storeys. The utility program was a consequence of the adopted urban planning assumptions. As the building was localised at the pedestrian route joining the Main Square with the Roundabout, in two lower storeys, commercial functions and services were localised (a grocery, men's and women's fashion store "Stroj" with a beautician's studio and a cafe). Originally, 239 small flats were designed for married couples without children or single people, and few flats for 3 inhabitants. That assumption was caused by location of the investment in the very city centre and absence of greenery areas.

Ultimately, the building was redesigned, and 17 flats of M–3 and M–5 type and 204 M–2 type flats were constructed. Each flat was equipped with a small loggia. The laundry room and the drier room were localised in the basement (sic!), despite the designer's objections. The building was served by two 6-passenger and one 10-passenger lifts manufactured by Vienna-based company "Freissler", operating on the photosensor basis. Originally, a terrace was designed on the roof, but this idea was abandoned because of the neighbouring 24-storey tower block at A. Zawadzkiego Street.

During the arrangements stage, the body of the building was a controversy. The architect designed it as a slender cuboid with façades carved as strips and embraced by loggias, as well as narrow depressions running along the entire height of the building. Thus, a surprisingly expressive form was achieved, but it was not approved by the authorities. The Team of Expert Appraisers of the Ministry of Municipal Economy recommended that the shallow arcades on the ground floor should be removed and the façade should be redesigned "in order to neutralise the too boldly shaped vertical walls in longitudinal façades, given the fact that this is residential construction"[139]. The designer removed the arcades, but he did not approve any further changes, justifying the form with its close relationship to the sliding technology and the structure of small flats[140]. According to the architect, the building body was a consequence of the development conditions, i.e. risk of mining damages. Therefore, a rectangular, "moderate" floor plan was selected, without the need of expansion joints. The designer also emphasised that "the unique nature of the façade was achieved using sliding technology

[139] *Protokół nr 4426 posiedzenia w dniu 11 sierpnia 1965 r.*, AKCH, without ref. no.
[140] *Notatka służbowa spisana w dniu 31 VIII 1965 r.*, AKCH, without ref. no.

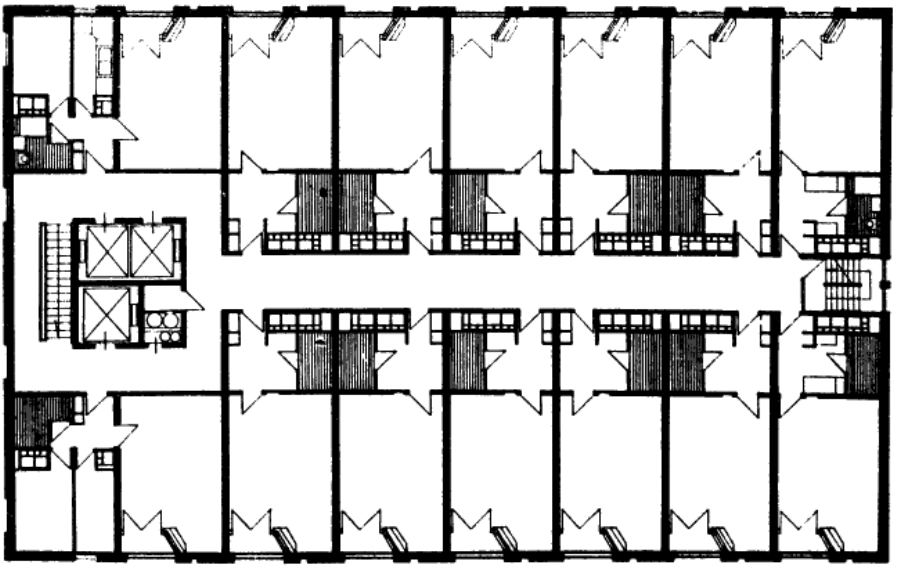

Fig. 98. Residential building "S-20", i.e. "Slizgowiec" in Katowice. Horizontal view.
P. Szafer, *Polska architektura współczesna*, Warszawa 1977.

of erecting walls"[141]. Initially, the front part of the two bottom floors was almost completely glazed. Only the staircase part was made dynamic with a quick rhythm of vertical, reinforced concrete divisions.

Initially, external walls were laid with the record number of 2 million small ceramic red and white squares, which were laid for almost two years. Around 1977, it was decided to cover them by asbestos and cement "Acekol" slabs manufactured in Asbestos and Cement Products Plant in Malkinia, covered by a single colour layer of "Acenit" acrylic emulsion paint. At that time, the vertical depressions were removed and covered with darker colour of the slabs. Therefore, in its general outline, the form of the building resembled the architect's original intent. After the last modernisation in 2018, the original expression of the façade was carefully restored. In many contemporary studies, "Slizgowiec" by Stanislaw Kwasniewicz was indicated as an example of diligence in designing[142].

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[141] S. Kwasniewicz, *20-kondygnacyjny „ślizgowiec" w Katowicach*, "Architektura" 1971, 10, pp. 372–373.

[142] P. Szafer, *Polska architektura…*, p. 11, *Nowe śródmieście Katowic. Wystawa w Muzeum Architektury i Odbudowy, Wrocław, ul. Bernardyńska 5*, Katowice 1967.

c. Culvert of the Rawa River

The Rawa River was an obstacle to erection of several buildings in the city centre. At that time, it was a smelly collector of industrial and individual waste, described in the press as "the city's blot"[143]. Already in 1959, the City Sanitary and Epidemiological Station recommended that it should be enclosed for sanitary reasons. In 1962, there was a heated debate about whether it should be cleaned or culverted. Finally, it was decided to choose the latter option. On 26 July 1962, Presidium of the Voivodeship People's Council in Katowice adopted a relevant Resolution no. 24/358/62, relating to the city centre part of the river. A design of the river engineering within the administrative borders of the city was ordered to "Hydroprojekt" Wroclaw.

The first investment colliding with the river was construction of the "Separator" building. In 1962, designs of temporary culvert of the river were created, in relation with the plans of erecting its lower part, made by engineer Jaromir Bohoniuk, from Katowice-based "Miastoprojekt". The design assumed making an independent load bearing structure on 35 cm Wolfsholz piles. Apart from the outline of the buildings, it was planned to use stone bed of the river in order to support the culvert made of concrete prefabricated slabs.

In 1964, works were started on a 100-metre culvert of the Rawa River, from "Supersam" to "Separator". Its design was developed by engineer Franciszek Klimek from Katowice-based "Miastoprojekt". Engineer Mazurkiewicz turned out to be very helpful. He was one of the builders of the old, pre-war channelling of the Rawa River and at that time, he kept a detailed chronicle together with photo documentation. In 1966, the first stage of the investment was completed. The second stage involved works on the culvert of Rawa from "Separator" to Armii Czerwonej Street, which allowed changing ("straightening") the system of tramway tracks. It turned out that the old tunnelling would bear the load of roofing the part designated for the promenade, i.e. from Armii Czerwonej Street to "Separator", but in the other places, an independent structure should be made, supported on piles. In 1966, under the investment of the Ministry of Mining, Rawa culvert was made from Skosna Street to the southern part of "Saparator" building.

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[143] *Spór o Rawę. Rzeka plamą miasta*, "Dziennik Zachodni", 12 October 1962, [jak], *Nareszcie Rawa przestanie… cuchnąć. Nowe ogromne inwestycje*, "Trybuna Robotnicza", 20 May 1960.

From 1970, it was planned to construct a culvert for another section of the river, from the Main Square to Bankowa Street. Katowice-based "Miastoprojekt" developed a design, but it was not implemented. In 1973, an interesting concept appeared, of constructing boulevards along the cleaned Rawa River. Documentation of the river engineering was developed, and the works were to be started in 1974, but difficulties were encountered in finding a contractor. Further engineering plans involved over 5 km of the section from the river estuary to Brynica, to the bridge of the old railway track in Dabrowka Mala and boundaries of Bogucice and Zawodzie districts. In a slightly further perspective, it was planned to manage the Rawa River in the Katowice city centre.

d. "Superjednostka" complex

The Aggregated Housing Unit, later called "Superjednostka", was the largest residential block and the tallest building mounted from bulk reinforced concrete components in Poland. It was also described as the largest European cooperative building. It was a model for later Polish projects of that kind, e.g. on "Skrzetusko" housing estate in Bydgoszcz.

The history of its design is long and it dates back to 1963, when Management of Building Workers' Housing Estates ordered "Miastoprojekt" Katowice to develop "a futuristic conceptual design of the residential construction". Architects Zygmunt Winnicki and Wojciech Lesnikowski as well as the constructor T. Kiedra created a concept of a building which they called "Superjednostka". They designed an 18-storey, 7-aisle block that was 450 m long, with 1551 flats from M–2 to M–8 type, in total for 6,500 people. On the sixth storey, commercial premises were localised: groceries, butchers', vegetable and fruit shops, dairy and bakeries as well as service craft centres. At the top level, there were two kindergartens, a nursery, a canteen and administration offices. Corridors were designed through the entire building every six floors. The corridors served as housing estate streets. The building was to be erected as a skeleton-frame structure, supported on the cast reinforced concrete columns shaped like letter "V". It was planned to use prefabricated reinforced concrete components made on site and grated prestressed reinforced concrete ceilings. The structure was to be stiffened transversely by vertical, reinforced concrete diaphragm walls, and longitudinally by four walls along the staircases. Concrete prefabricated components were planned as finishing of the façade. The design was received

Fig. 99. Katowice "Superjednostka" complex with "Centrum" Department Store and the Wedding Palace. MLWUT, ref. no. FT 006288.

with many emotions, which was reflected in press articles. The following was written about it: "It will be something more than an ordinary residential house – its size caused that the designers had to transform it basically into a whole housing estate complex"[144]. "It should be admitted that the design is shockingly bold. There is no need to drag on about the need for it. It would be particularly useful in Silesia, because the land for construction purposes is very valuable. One could make the most of such land by building this kind of blocks"[145]. Architects designed a complex composed of three "super-units", which can accommodate 21,000 inhabitants and a commercial and service centre between those units.

Zygmunt Winnicki and Wojciech Lesnikowski's proposal led to many discussions, but finally in 1963 it was approved. The persons evaluating the design, Tadeusz Lobos and engineer Wylezuch emphasised its advantages: "[...] big cubic capacities are a response to weaknesses of our construction

144 K. Gierlinska, *Superjednostka*, "Fundamenty" 1963, 22, pp. 8–9.

145 [no], *Dom-gigant powstanie na Śląsku? Z trzech budynków – miasto*, "Dziennik Zachodni", 29 June 1963.

sector. They allow full and proper mechanisation of works and application of the most appropriate method of prefabrication and desired concentration of the construction"[146]. The advantages also involved possibilities of full utilisation of the land and shorter completion time. The Committee of Evaluating Investment Projects ("KOPI") forwarded the design for further analysis. What is important, "KOPI" also approved the possibility of its implementation on the area of the Upper Silesia Industrial Region, which was a green light for investments of this kind.

Finally, the design of complete "Superjednostka" was made by other authors: constructor Franciszek Klimek and Mieczyslaw Krol from Katowice "Miastoprojekt". Krol included it in his concept of housing estate "Srodmiescie–Zachod", selected in 1963 from among three alternative studies ordered to "Miastoprojekt" Katowice by the Management of Building Workers' Housing Estates[147]. A detailed design of "Superjednostka" was created in 1965. As its biggest advantage, innovative striving for aggregation of residential and commercial space was indicated. It was written that "It is distinctive of high concentration of basic elements of the district. It makes an impression of the most ordered building development"[148] and the author of the design himself clarified the reasons for proposing that solution: "Aggregation releases maximum space to unshaded, sunny green areas, which are so scarce in Katowice. Superjednostka is to be a hallmark of the entire City Centre"[149].

The investor was Katowice-based Miedzyzakladowa Spoldzielnia Mieszkaniowa [Intercompany Housing Cooperative]. The building was located on a relatively good area in terms of geologic and mining conditions. In the letter of 22 July 1962, the Regional Mining Office classified the north-west part of the area as the 3rd category of mining damages, and the area under "Superjednostka" as the 2nd category.

The building was designed to have 18-storeys, with 17 aboveground storeys (the ground floor, the technical floor and 15 residential floors) and one underground level. Its dimensions were impressive: it was 56 metres high, 186 metres long and 17 metres wide. It accommodated 765 M–3 to M–5

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146 [no], *Dom-gigant…*

147 The other designs were prepared by: J. Badner and J. Jarecki, and W. Lipowczan, Katowice Main Architect.

148 Ibidem.

149 K. Gierlinska, *Tak projektują zwycięzcy konkursu*, "Fundamenty" 1963, 39, p. 8.

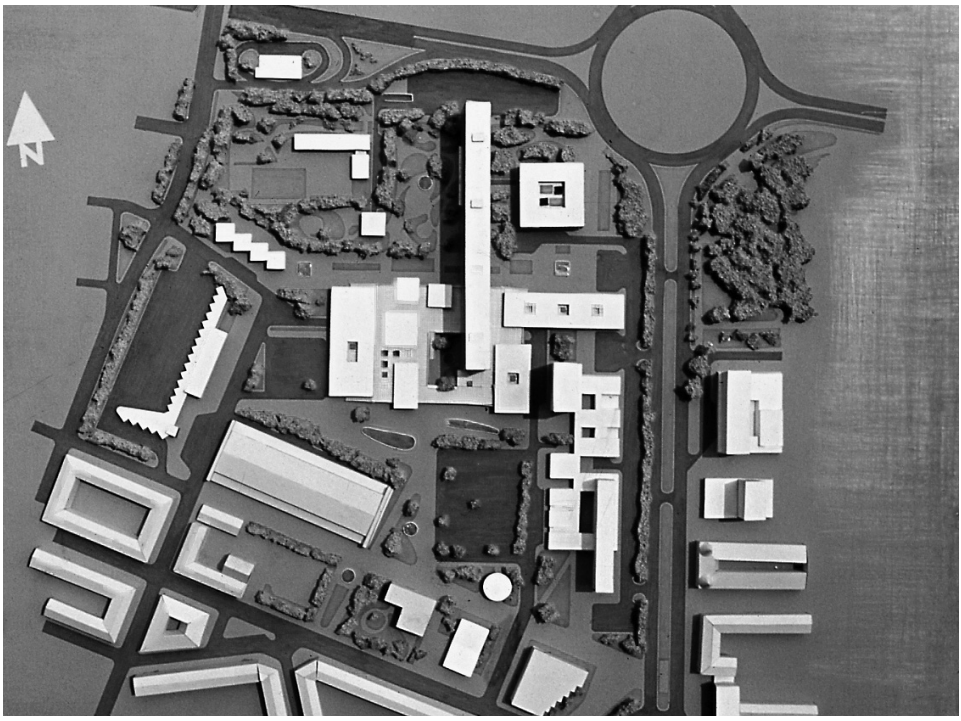

Fig. 100. Model of "Srodmiescie–Zachod" with visible complex of "Superjednostka" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

type flats with the total number of 2,823 residents. In the interior segments, there were M–3 and M–4 flats, and in the corner side segments – M–5 flats. The construction works of Katowice "Superjednostka" were started in 1964. In the same year, the whole foundation slab was made, owing to an inventive design of the mixing plant combined with a pneumatic system of transporting concrete. In 1967, the core and shell condition was finished of the first three-segment part out of three.

Two technologies were used: reinforced poured concrete for the foundation slab, underground and ground floor, technical to level +8.5 m and framework and slab construction for higher floors. Most of big-size components were manufactured on site, in the testing ground organised behind the building. The existing buildings of the former "Marta" steelworks were used for production purposes. It was attempted to automate works as much as possible. Among others, manual transport of concrete was eliminated. Innovative technology was used: the concrete was distributed from the central mixer by pipes in a trench and then supplied to specific segments

using compressed air. The construction site was served by two cranes with the lifting capacity of 45 and 120 tonnes. Land transport was run using a narrow-gauge train. During the first stage of construction, the main contractor was Wojewodzkie Przedsiebiorstwo Budownictwa Mieszkaniowego [The Voivodeship Enterprise of Residential Construction] in Nowe Tychy. It should be emphasised that in order to meet deadlines, the personnel was employed in a three-shift work system.

The building consisted of three functionally independent three-part segments. In each of the segments, there were three parts separated from each other by expansion joints. Twelve lifts were designed: in each three-part segment two 4-passenger lifts and two 10-passenger lifts, stopping every third floor. In segments without lifts, one-flight staircases were designed, with evacuation and ventilation functions.

The cuboid solid was set on V-shaped supports due to the necessity of ventilating the smoky areas. The ground floor was designed as a 5.7 m high clearance. In each three-part segment, the middle part served the residents circulation purpose, with a lift shaft, an entrance hall, a room for strollers, phone booths, a heat exchangers station, a hydrophore room and an administration room.

The façades were finished with top quality plasters, but some parts, e.g. side walls and balcony slabs were finished with "Iryski", i.e. small, grey ceramic tiles. It was complained about their quality, discolouration and poor adhesion to the surface. It was written that "[...] the side wall of 'Superjednostka' is finished with them 'at random' – it resembles a map full of irregular, dark and spots [...]"[150]. The northern and southern walls of vestibules were made of glass blocks in order to ensure appropriate lighting of that space. In the detailed design, it was assumed to finish the areas in the entrance parts with so-called "Cepelia" tiles in rusty or orange colours. However, in the present state of research, it is difficult to state whether this actually happened[151].

"Superjednostka" was to be an important element of the city centre urban planning. Therefore, voivodeship authorities ordered an outdoor design of the building and seasonal decorations. Two alternative solutions for permanent decoration were created in Katowice "Miastoprojekt". Finally, in

[150] T. Lubiejewski, *Środmieście Katowic godne nowoczesnego miasta*, "Dziennik Zachodni", 9 August 1968.

[151] *Skomasowana Jednostka Mieszkalna. Projekt techniczny*, 1965, AKCH, ref. no. 5/163.

Fig. 101. "Superjednostka" in Katowice. Façade detail. Collection of M. Skalkowski.

1967, during a site inspection with the participation of Jerzy Zietek, a decision was taken not to make the façade colourful, but to leave it in neutral, light colour tones.

Most of the "Superjednostka" premises were small flats for single and childless people. Mieczyslaw Krol argued that this was due to the city centre location, hindering the possibility of recreation. It should be emphasised that the flats were designed in the period of the most strict standards for spaces and they had one more disadvantage, i.e. indirectly lit kitchens. An interesting solution was application of vertical heaters in the walls so as not to reduce the residential space.

Certainly, like in many People's Republic of Poland projects, complaints were made about poor performance quality of the flats. Ewa Brablec was very illustrative in her article of 1968: "In one of the flats, as many as 7 tiles popped up from the floor in one of the flats. Gaps in the door are two-finger wide. Hinges fall off the walls. On each floor, you can hear clattering noises. The faults are being removed in the whole building"[152]. Apart from such articles, there were almost only positive comments in the press. It was

[152] E. Brablec, *Dom na widoku*, "Dziennik Zachodni", 24–25–26 December 1968.

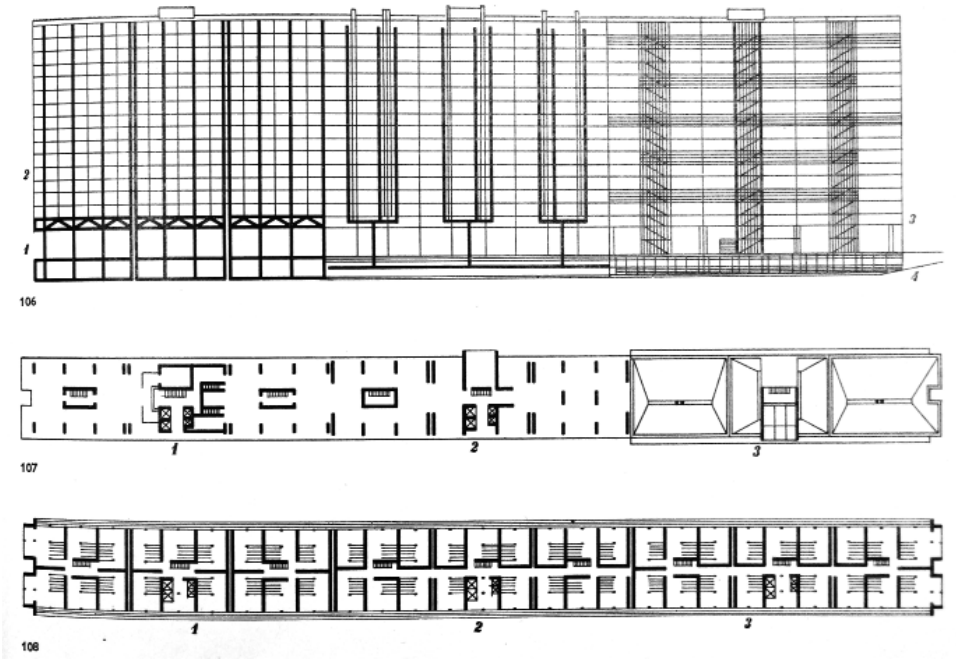

Fig. 102. "Superjednostka" in Katowice. P. Szafer, *Polska architektura współczesna*, Warszawa 1977, p. 41.

emphasised that "giant houses" might contribute to solving the problem of insufficient construction land in the region. In "Dziennik Zachodni" of 1968, Marek Wydra wrote: "In the conditions of Silesia and Katowice, with significant deficit of construction land, super-units are an advantageous and necessary solution"[153]. Despite such enthusiasm, in the Silesia-Dabrowa Basin region, only once a building of that scale was constructed. It was erected while constructing a new city centre of Dabrowa Gornicza (design in 1969, construction started in 1973).

It should also be mentioned that both "Superjednostka" and the community of its residents were an object of many scientific and sociologic studies. Among many reasons for wanting to live in a small and not very comfortable flat, new residents mentioned among others "a desire for modernity and comfort"[154] and "the willingness to benefit from assets of modernity"[155]. Its egalitarianism was also emphasised, so desired by

[153] M. Wydra, *Gigant i jego otoczenie*, "Dziennik Zachodni", 21–22 July 1968.
[154] Ibidem.
[155] Ibidem.

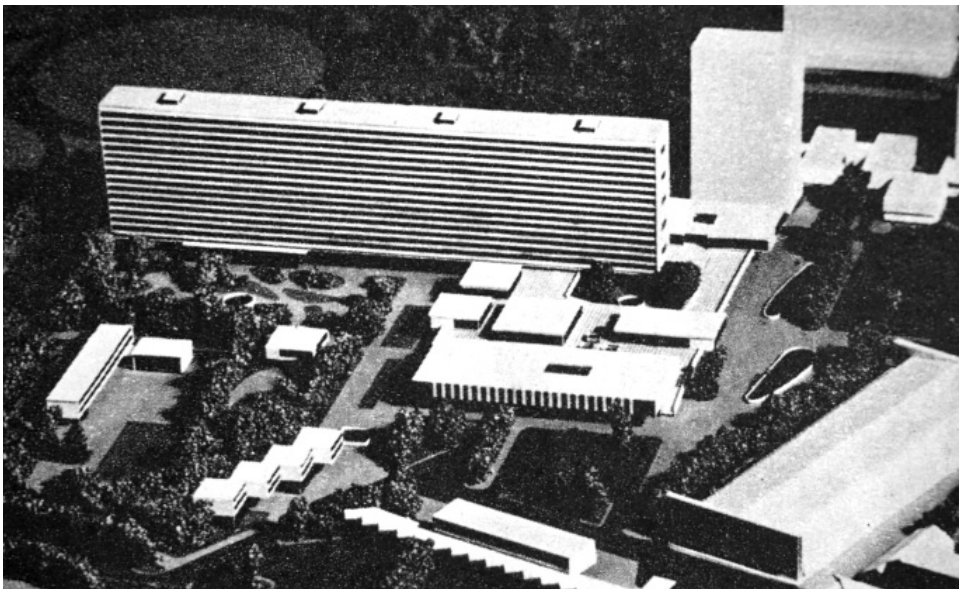

Fig. 103 "Superjednostka" in Katowice. One of unrealized design concepts. *Regionalny Przegląd Projektów. Śląska Wystawa Architektury 1963*. Katowice 1963.

some residents: "The point is", says a housewife, "that neither the looks of the owners, nor the flat furnishings would tell you who's a labourer and who's a doctor"[156].

During construction of "Superjednostka", the concept was changed and it was decided not to locate the nursery and the kindergarten on the last storey, but to erect them as independent facilities in direct neighbourhood of the building. From the original assumptions, "internal streets" remained in the form of long corridors devoid of daylight, as well as canteens. Laundry and drier rooms were arranged between the lifts. Commercial premises were also located in "Superjednostka". Interestingly, the second plastic surgery clinic in the Katowice Voivodeship was organised in the building in 1969.

It was planned to construct garages under "Superjednostka", but due to legal regulations (under the building, it was allowed to park up to 6 cars), most of them were made as underground garages, but outside the layout of the walls. Ultimately, as many as 160 garages were constructed, and it was one of the biggest Polish projects of that type. However, complaints were

[156] Ibidem.

made about their high price, which was 43 thousand zlotys. It was written that "It's easier to buy a car than afford a garage [...]"[157].

The biggest neon light in Silesia was installed on the building. It was made in 1970 at the initiative of the Chamber of Crafts in Katowice, according to the design made by A. Sas, a visual artist. Its scale and red colour of the ideological contents were imprinted in people's memory: "Our thoughts, hearts, acts – to you, our socialist homeland".

"Superjednostka" was acknowledged by its contemporaries. It was awarded the annual prize of "Miastoprojekt" Katowice and in 1972, it received a prize at the SARP Silesian Art Exhibition[158]. It was also an object of many press articles and publications, among others in "Trybuna Robotnicza", "Dziennik Zachodni", "Fundamenty" or the book by Przemyslaw Szafer *Nowa architektura polska*[159].

The author of Katowice "Superjednostka" design undoubtedly was inspired by similar projects by Le Corbusier. The first building of that kind was erected in the years 1947–1952 in Marseilles. It was 130 metres long and 56 metres high. The architect designed there two-level flats. Additionally, in the block there were: a so-called internal street for leisure purposes, a restaurant, a hotel, an exhibition hall and shops. On the terrace of the last floor, there were a kindergarten, a nursery, a gym, a swimming pool, benches and a sunbathing deck. In 1957, under "Interbau" exhibition in Berlin, another building of that kind was erected, described as the "Berlin Unit". Again, two-storey flats were designed, which were criticised for their schematic layout and too deep, 10-metre routes preventing proper ventilation. In the "Berlin Unit", kitchens were separated from other rooms with a glass wall, while in Katowice the glass pane was only in the upper part of the partition. The premises were not accepted by the tenants, which may be confirmed by an anecdote cited by Boleslaw Schmidt. Namely, at the entrance of one of the buildings, there was an inscription: "Möblierte Wohnungen", which someone crossed and ironically replaced with "Möblierte Kaserne"[160]. As part of German copying of ideas of Le Corbusier, in parallel to Katowice "Superjednostka", a "city-building" may be indicated, erected

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157 [zp], *W „Superjednostce" podziemne garaże*, "Dziennik Zachodni", 21 February 1968.

158 AMPAA, folder *Mieczysław Król*.

159 T. P. Szafer, *Nowa architektura*…, p. 41.

160 [kcz], *Nowy projekt Le Corbusiera na „Interbau"*, "Fundamenty" 1957, 37, p. 4, B. Szmidt, *Interbau próba oceny*, "Architektura" 1957, 12, pp. 461–472.

Fig. 104. "Superjednostka" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

in the years 1966–1969 in "Arabella", an experimental district of Munich. It was designed by Tobi Schmidbauer, who apart from flats, accommodated there shops, a hotel, offices and clinics. There was a helipad on the roof of the building.

Katowice "Superjednostka" was one of the most distinctive urban hallmarks of "Srodmiescie–Zachod" complex, but it did not function independently. From Armii Czerwonej Street, its foreground was composed of two low-rise buildings: the Wedding Palace and "Centrum", while behind its south-west part, there was another low-rise building described as "Junior". Both "Centrum" and "Junior" were to be connected by a pedestrian overpass localised in the arcades at the height of the first floor, also designed by Krol in 1968. According to the technical description, it was "a residual form of the elevated pedestrian level proposed for that area"[161]. Such a *plateau* was proposed by Krol in his competitive design but finally, it was not implemented.

[161] Ibidem.

Fig. 105. Wedding Palace in Katowice. "Architektura" 1971, 2.

(i) Wedding Palace

The Wedding Palace was a new type of a building, with the function related to an extensive program of secularisation of the Polish state after World War II. It was postulated that wedding palaces should be grand, forming a noble setting for civil-law marriages, laymen baptisms, i.e. name-giving ceremonies, as well as the ceremonies of receiving identity cards.

Conditions of marriage ceremonies were very varied. Often such ceremonies were held in office premises leased from national councils. That did not favour promotion of laymen ceremonies. It was written that "It is clear that this situation did not favour promoting civil law marriages, that such conditions were met with disappointment of newly-wed couples, who expect a decent setting for the act of marriage"[162]. A program was implemented in Katowice Voivodeship from 1959, which was to change this situation. Presidium of the Voivodeship People's Council in Katowice issued many relevant regulations so that "registry offices were put on the right level"[163]. Zbigniew Przeslica, head of Internal Affairs Office in Katowice, outlined

[162] [KRA], *Pałace ślubów*, "Trybuna Robotnicza", 6–7 January 1961.
[163] Ibidem.

Fig. 106. The Wedding Palace in Katowice. Back façade. Photo A. Borowik, 2011.

those plans as follows: "The Registry Office is usually localised in the seat of the national council. Marriages in the neighbourhood of office work are not recommended. This atmosphere does not suit them. Therefore, we intend to "pull out" Registry Offices from the administration work atmosphere. We would like to create "the wedding palaces" in appropriate places. This is not a melody of distant future. Such palaces will be erected in the coming years in major cities of Katowice Voivodeship"[164]. In 1961, there were 22 registry offices in Katowice Voivodeship, in cities constituting poviats, 33 in cities not constituting poviats, and 132 in housing estates and communes. All the housing estate offices and most of the communal ones had separate rooms for marriage ceremonies with record players and cassette players for playing grand melodies that were to dignify the celebrations. The officials were granted special allowances for dark clothes, but construction of modern buildings adjusted only to the new function was the factor that contributed to ensuring appropriate setting for those very important moments.

[164] Ibidem.

In Katowice Voivodeship, the discussed campaign resulted in erecting three buildings of this kind – in Katowice, Chorzow and Sosnowiec. They were usually modern, light, detached low-rise buildings.

The Katowice Wedding Palace was one of the first buildings of this kind. It was an important element of "Srodmiescie–Zachod" housing estate. It was constructed according to the design by Mieczyslaw Krol of 1965, and its structure was developed by Franciszek Klimek.

Interior designs were made in 1967 in "Pracownie Sztuk Plastycznych" in Katowice [Katowice Visual Arts Studios]. The building was erected in the years 1966–1967, and the celebration of handing it over for use was held on 20 July 1968. It was localised at Armii Czerwonej Street on one side, and the main pedestrian route of "Srodmiescie–Zachod" housing estate on the other side. The architect intended to make the building appear monumental by using a detached, compacted body contrasted with "Superjednostka", which formed its background. He put in as follows: "In order to achieve a monumental nature of the building formed as a compacted, detached body (surrounded by greenery), and its form contrasting with the "background" of the aggregated housing unit"[165]. The structure of the Palace was designed as a monolith, reinforced concrete frame filled with a curtain wall made of aluminium and glass. Working design of the aluminium metalwork was made by "Mostostal" Zabrze.

Despite its significant cubic capacity, the body of the Wedding Palace seemed to be light. This effect was achieved by using bold glazing and light colours of materials. The building was composed of two two-storey cuboids joined with a connecting passage at the first floor level, above the internal pedestrian route of "Srodmiescie–Zachod" housing estate.

The segment from Armii Czerwonej Street was almost completely transparent. Glazed areas were divided by aluminium mullions, which were originally to be of "old gold" colour. The strips between windows were made of concrete prefabricated components with aluminium sheet lining. In the bottom parts of side wall, reliefs by Jerzy Kwiatkowski were embedded, entitled "Courtship" and "Concert". Both compositions with dimensions of 6 m x 2.35 m were made in artificial stone of marble gravel and appropriately dyed cement. A special committee, "caring about beauty of the

[165] *Opis techniczny budynku „Pałacu Ślubów" (Urząd Stanu Cywilnego* w *Katowicach – Śródmieściu Zachód)*, AKCH, without ref. no.

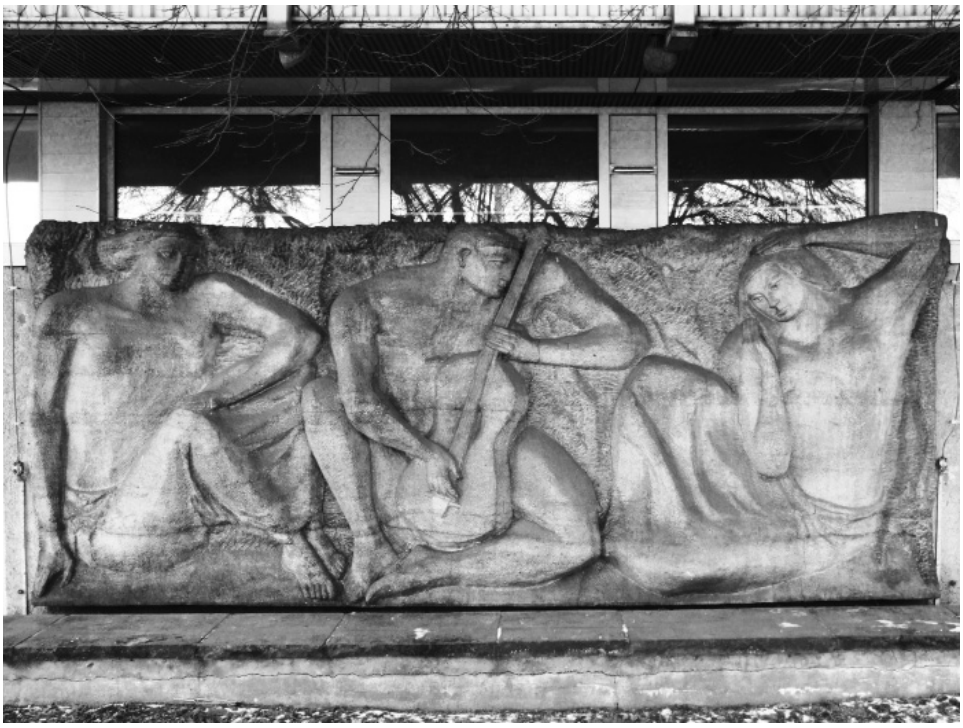

Fig. 107. The Wedding Palace in Katowice. Composition "Courtship", J. Kwiatkowski, around 1968. Photo A. Borowik, 2011.

Katowice city centre", selected those sculptures from among five proposals of the local artists[166].

At that time, aluminium was a material short in supply. Usually, it was imported. For that reason, serious performance difficulties were encountered. In 1966, the Warsaw Committee for Using Aluminium in Construction refused to allocate 14.5 tonnes of aluminium for that purpose, and it was not until the following year that the construction process could be completed.

The building was very functional, adjusted to the users' needs. This was probably because while designing, the architect cooperated with the then Superintendent Registrar. The segment localised at Armii Czerwonej Street and the connecting passage accommodated the grand part with an impressive hall on the ground floor and three rooms: the wedding room, the banquet room and the room for name-giving ceremonies on the first

166 [kof], *Oceniono projekty płaskorzeźb dla katowickiego Pałacu Ślubów*, "Dziennik Zachodni", 22 February 1968.

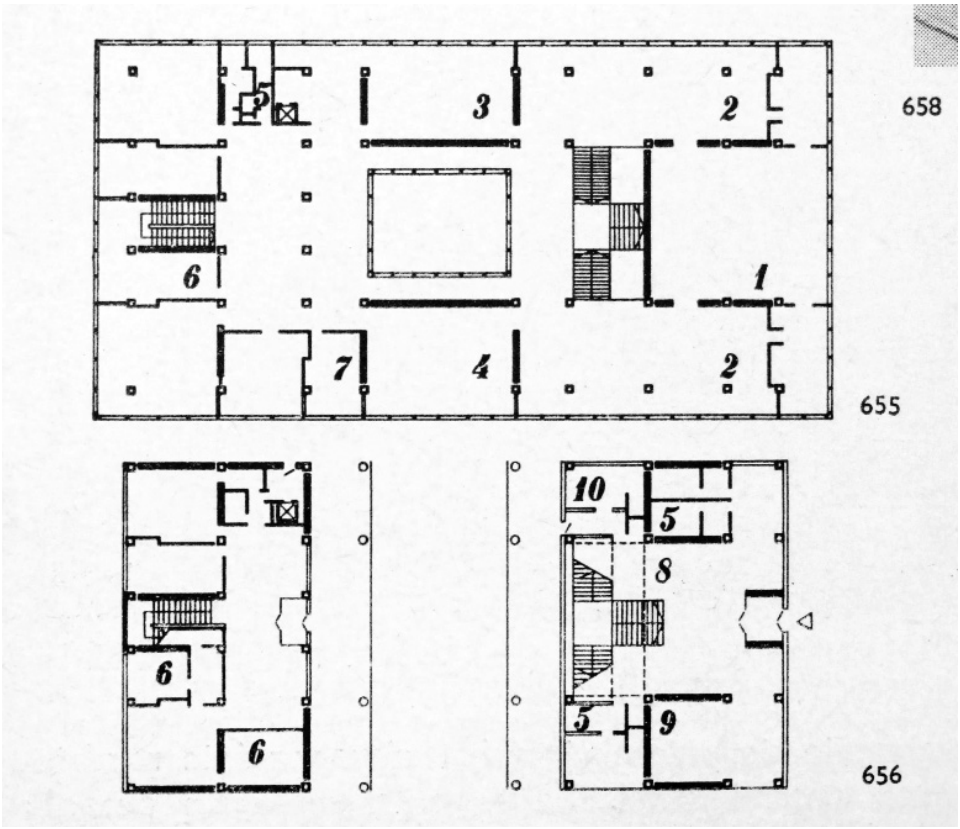

Fig. 108. Horizontal view of the Wedding Palace in Katowice. P. Szafer, *Polska architektura współczesna*. Warszawa 1977, p. 192.

floor. On the ground floor, there were also cloakrooms, a souvenir shop, a florist's and a photographer's room. In the back segment of the building, administration rooms were located: birthdays, marriages, deaths departments and an archive. In the Office, there were also an outpatient clinic and the Association of Family Planning, which conducted lectures in medicine, sexology and hygiene.

The interiors were among the best projects of that period, with an original op-art mosaic on the floor, paintings, sculptures and equipment designed by outstanding contemporary visual artists. In the present state of research, names of only few of them are known, but it is known that they cooperated with "Pracownie Sztuk Plastycznych" in Katowice [Katowice Visual Arts Studios]. At the entrance, stone pylons were placed with reliefs of the suns and stars, as well as walls with motifs of landscape and weasels

Fig. 109. Wedding Palace in Katowice. The hall on the ground floor. Photo A. Borowik, 2011.

by Jerzy Kwiatkowski and Teresa Michalowska–Rauszer. Reliefs on the pole supporting the stairs, with doves, stairs and the moon were made by Teresa Michalowska–Rauszer and Augustyn Dyrda.

The banquet hall was decorated with two reliefs by the duo Jerzy Moskal–Herman, and Marian Wodzislawski. One of them was turquoise, while the other one was pink. The hall of the ground floor was decorated with mirror walls and an original, black and white, op-art floor. The most distinctive element of that space was wide, grand stairs, on which newly-weds often had their photos taken.

On the first floor, there was an impressive hall with walls decorated with reliefs forming a foreground of the aforesaid rooms. There was an untypical arrangement in the wedding ceremony room. Witnesses and guests usually sat behind the couple. However, in the Katowice Wedding Palace, both the master of ceremonies and the couple were side-facing the guests. An important issue was to select appropriate furniture. Presidium of the Municipal

Fig. 110. The Wedding Palace in Katowice. The hall on the ground floor.
Photo A. Borowik, 2011.

People's Council in Katowice appointed a special team responsible for purchasing the furniture. In the wedding hall, on the mosaic wooden floor, there were to be "Gdansk", Louise XV style furniture sets bought in "Desa": a desk, armchairs for newly-weds and witnesses. In the name-giving room, similar furniture was arranged. The sets were ordered from Warsaw craftsmen, and some of them were made by Jasieniecka Fabryka Mebli Gietych [Bent Wood Furniture Factory]. Its prototypes could be seen at the exhibition in the House of Crafts at Wolnosci Square. Stylish candlesticks were also mounted in the room. Katowice Visual Arts Studios carefully selected images and smaller elements of the furnishing. The modern building and luxurious interiors made an enormous impression: "When you walk the marble stairs, soft carpets in truly palace interiors, you cannot believe that

it is just a Registry Office"[167]. "Marble, stylish furniture, carpets, flowers, music, aesthetics and elegance of the rooms – in a word, the whole setting of civil law marriage enhances its value, adds splendour to the ceremony and gives it an appropriate range. People want the breakthrough moments in their lives to be appropriately emphasised"[168]. Greenery was really carefully designed between the Roundabout, "Superjednostka" and the Wedding Palace. A free arrangement was used: there were winding lanes and flowerbeds of different shapes.

The building was praised by the contemporaries: in 1968, it was awarded the 2nd prize in the Big Competition of "Trybuna Robotnicza", and in 1966, with the annual award of "Miastoprojekt" Katowice. Many articles and texts were published about it[169]. The Palace and its furnishing were damaged, due to implementation of plans to modernise the Katowice city centre. Only the reliefs "Courtship" and "Concert", as well as fragments of op-art floor were saved.

(ii) "Centrum" Department Store

One of the biggest and most modern Polish commercial buildings of the 1970s was "commercial and catering combined collective", i.e. "Centrum" Department Store localised to the south of the Wedding Palace. Both buildings formed a visual and useable foreground of "Superjednostka". They supplemented its composition and protected the inhabitants from the busy Armii Czerwonej Street. The preliminary design of the building was made in 1966 by Mieczyslaw Krol and the structure was developed by Franciszek Klimek. The mall was constructed in the years 1967–1972. Due to the applicable law, the investor had to obtain a permit for using individual design. The concepts of interiors and furniture of the quick-service restaurant and the night club "Variétés" were developed in 1970, while the concepts of interiors of the Children's Store in 1971. Dimensions of the building were impressive: a building with the cubic capacity of 40,000 m^3 was erected on the area of 82 m x 28 m. The structure and body were similar to those of the Wedding Palace. It had two ground storeys and an underground one. It was composed of two segments joined with a connecting passage over the pedestrian routes

[167] [hra], *Pałac ślubów*, "Dziennik Zachodni", 13 November 1970.
[168] M. Kujawa–Szymonowicz, *Metamorfoza obrzędów*, "Dziennik Zachodni", 28 February 1975.
[169] T. P. Szafer, *Nowa architektura…*, p. 192.

Fig. 111. "Centrum" Department Store in Katowice before demolition. Photo A. Borowik, 2011.

at the height of the first floor. In the western segment, there was a quick self-service restaurant for 200 people, and in the eastern segment, there was the Children's Store "Centrum" for children up to the age of 16, with the area of 2200 m^2, the club "Variétés" for 400 guests as well as the kitchen and technical backup facilities for the both catering premises. The layout of the routes in the first segment was arranged in a very interesting manner. From the hall on the first floor, there were stairs to the underground part with "Variétés" night club. The entrance from the pedestrian passage led to the hall with overlapping ramps leading to the first floor of the Children's Store "Centrum", which was an interesting hallmark, and also an amenity for the clients with prams. As one of many foreign similarities, the Rodovre school staircase designed by Arne Jacobsen can be shown.

Children's Store "Centrum" was a spacious store with uniform space divided with few columns. The ceiling was composed of square panels set by perpendicular reinforced concrete beams, with interestingly embedded

lighting. Apart from sales stands, there was a room where a nurse gave advice concerning children's hygiene, a small bar with juice and milk, and a stand for children's hairdresser.

"Variété" night club, later called "U Michalika", could accommodate 400 guests and it was one of the most elegant places in the region. It was to be the first category and in the lunchtime the second category premises. Interestingly, despite being classified as the first category, it offered dishes at prices of the second one (apart from prices of spirits), as the objective was to make it affordable for less wealthy customers. In the main hall, there were two platforms for performances and for dances. Next to it, there were two smaller banquet rooms. The restaurant, as a night club, was to be open from 12. It was planned to introduce afternoon "fives" there, and from 7 pm dancing program and *varieté*[170]. Initially, there were problems with the girls' team. In 1972, performances of "11 girls" were announced, but shortly afterwards, pathetic information was provided: "For the time being, they will be substituted with 6 female dancers from Czechoslovakia, as our team needs to be trained"[171]. Polish and foreign stars performed in the club, such as Cracow cabaret "Jama Michalika", Violetta Villas, Tadeusz Ross, Jacek Fedorowicz, Zbigniew Wodecki and Karel Gott, and they were proudly announced through big photos in illuminated display cabinets outside the building. The premises were also exceptional due to their way of operation. They operated under Zaklad Uslug Artystycznych i Rozrywkowych [Artistic and Entertainment Services Studio] established in 1972 under auspices of Katowickie Zaklady Gastronomiczne [Katowice Food Production Plant]. They were the first premises in Poland under the patronage of three ministries: Ministry of Culture and Art, Internal Trade and Finance. They were to coordinate and control artistic performances in catering premises.

Development of that part of the city centre was a difficult issue due to the fact that the coal mine "Katowice" was running operations under the protective pillar at a depth of 510 m and further possible deformations were expected. Therefore, the 2-storey building was separated with expansion joints. It was composed of two basic parts joined with a connecting passage over the pedestrian routes at the first floor level. The ground floor zone was slightly retracted, which added lightness to the whole building. This effect

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170 [jot], *Czekamy na „Centrum"*, "Dziennik Zachodni", 6 September 1972.
171 [kw], *Rozrywka w Centrum*, "Dziennik Zachodni", 12 December 1972.

was to be strengthened by colours – dark ones on the ground floor and light ones on the first floor. Due to many functions, external stairs were introduced in the side façade, which interestingly decorated it. The main compositional element of the floor was a continuous strip of windows, in some places substituted with a quick rhythm of Brise-soleils. The metalwork was made of aluminium that was scarce at that time. The walls were finished with white crushed glass plates. The splendour was strengthened by illuminated mirror cabinets and abstract sculptures created by Zdzislaw Stanek (currently stored in the Silesian Museum in Katowice). The body of the building was modern, which in the then press was described as follows: "The whole will look very attractive and modern. Outside – glass and aluminium, inside – light rooms with elegant wooden panels"[172].

Mieczyslaw Krol prepared a design of colours, carefully selecting the finishing materials and colours, which was common at that time. They emphasised and at the same time supplemented the building architecture. A quoted fragment of technical specifications: "Ground floor: full walls (faces) of the north and south façade, as well as corners of the entrance from the eastern side, finished with clinker tiles. The strip of the ground floor base finished with white terracotta tiles and a strip of black terracotta tiles 12 cm above the ground level. First floor: strips above lintels and below windows finished with white terracotta tiles. Brise soleils at the external stairs painted with emulsion and white paint. Terracotta tiles 2/2 cm should be used. The façade has wall areas separated for developing visual emphases"[173]. Stonework of the floors and stairs, including a very interesting surface of "U Michalika" club was designed in 1971 by architect R. Zurek from the Office of Designs of Construction Stone Industry from Cracow. In the dance floor part, he chose a marble floor from two kinds of stone: brown and red "Tardosz" marble and white Koleyga marble with the motif of "star splash"[174].

Greenery and landscape architecture were very carefully designed around the building: roses, Japanese cherries, almonds and hawthorns were planted. It was praised by its contemporaries, being awarded the annual prize of "Miastoprojekt" Katowice. What is more, in 1972, it received an honorary

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[172] [hra], *Pawilon „Wschód"*, "Dziennik Zachodni", 30 January 1970.

[173] M. Krol, *Opis techniczny do projektu kolorystyki elewacji Pawilonu Handlowo-Gastronomicznego Katowice Śródmieście–Zachód*, SAK, fond "Miastoprojekt" Katowice, ref. no. 1/193.

[174] SAK, fond 437, ref. no. 1/190.

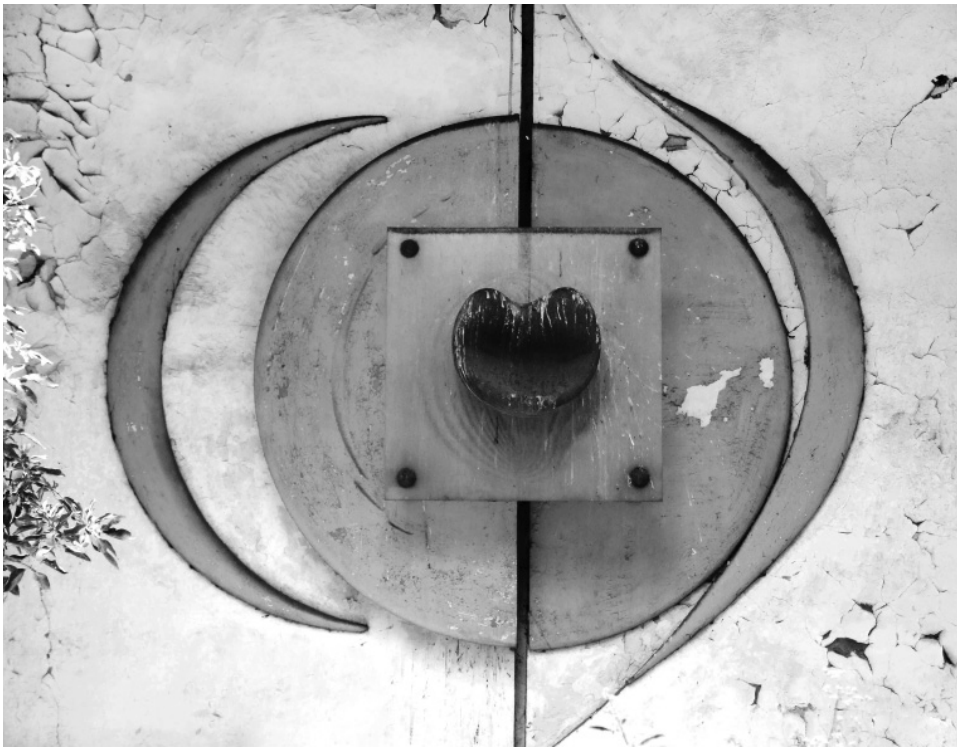

Fig. 112. "Centrum" Department Store in Katowice. Composition of Z. Stanek.
Photo A. Borowik, 2005.

prize at the SARP Silesian Art Exhibition. The building was demolished due to the plans of modernising the Katowice city centre.

Across Poland, similar collectives to Katowice-based "Kombinaty handlowo-gastronomiczne" [Commercial and Catering Combined Collectives] were erected as an inspiration with the idea of mass catering forced by social changes – mainly working women. Among them, Sopot-based "Alga" designed by Andrzej Sierakowski (1959–1961) can be mentioned, or Warsaw-based "Wenecja" by Zbigniew Ihnatowicz, Jerzy Soltan and Adolf Szczepinski (1958–1961). It should be mentioned that Piotr Sarzynski, in his interesting book *Wrzask Przestrzeni,* classified Polish "bary mleczne" [greasy spoons] such as fast service bar in "Centrum" Department Store as one of the five positive things of the past epoch[175].

[175] P. Sarzynski, *Wrzask w przestrzeni. Dlaczego w Polsce jest tak brzydko?*, Warszawa 2012.

Fig. 113. "Junior" Department Store in Katowice. Photo A. Borowik, 2005.

(iii) "Junior" Department Store

The store was erected behind the south-west part of "Superjednostka". Its architectural form and body resembled very much the earlier discussed "Centrum" Department Store. The building was designed in 1969 by Mieczyslaw Krol, who was also an author of the design of its interiors and furniture to "Junior" Fashion House. The building was completed in 1974. Contrary to the original design, its location was changed during the works, shifting it by almost 10 metres to the north. In 1972, the Department of Construction, Urban Planning and Architecture of the City National Council in Katowice started a preliminary investigation in that matter. The error caused disruptions in pedestrian east-west flow and absence of closure of the car park yard on the full width of exits to the underground garage of "Superjednostka". A replacement design was made, where it was proposed to erect a separate, detached building opposite the store, but it was not implemented.

On the ground floor, a grocer's was designed with the floor space of 220 m^2, on the ground floor and the first floor: Fashion House "Junior"

Fig. 114. Interiors of "Junior" Department Store in Katowice. Photo Z. Wieczorek, 1974. Archive of "Dziennik Zachodni".

and the first manufacturer's showroom of "Bytomskie Zaklady Odziezowe" [Bytom Clothing Company]. They were connected by a common hall. Warehouses were arranged in the basements.

"Junior's" offer was dedicated to the youth aged from 15. Half of its space was occupied by salesrooms. On the ground and first floor, there were departments of boys' shirts, underwear and clothes, on the first floor: girls' underwear, blouses, skirts, dresses and coats. There were also stands with fashion accessories. "Junior" offered products of the best Polish manufacturers such as "Odra" and "Dana" from Szczecin, "Cora" from Warsaw, "Vistula" from Cracow, "Intermoda" and "1 Maja" from Wroclaw, as well as "Telimena", "Teofilow" and "Polboy" from Lodz and also "Polkon" from Katowice, with which continuous supplies agreements were concluded. 70 persons were employed there, including 58 shop assistants. "Bytom" clothes company store was opened there with the floor space of 600 m^2. Clothes, jackets and trousers could be bought in four departments, depending on the body type – from slim to corpulent. Accessories were offered on separate stands.

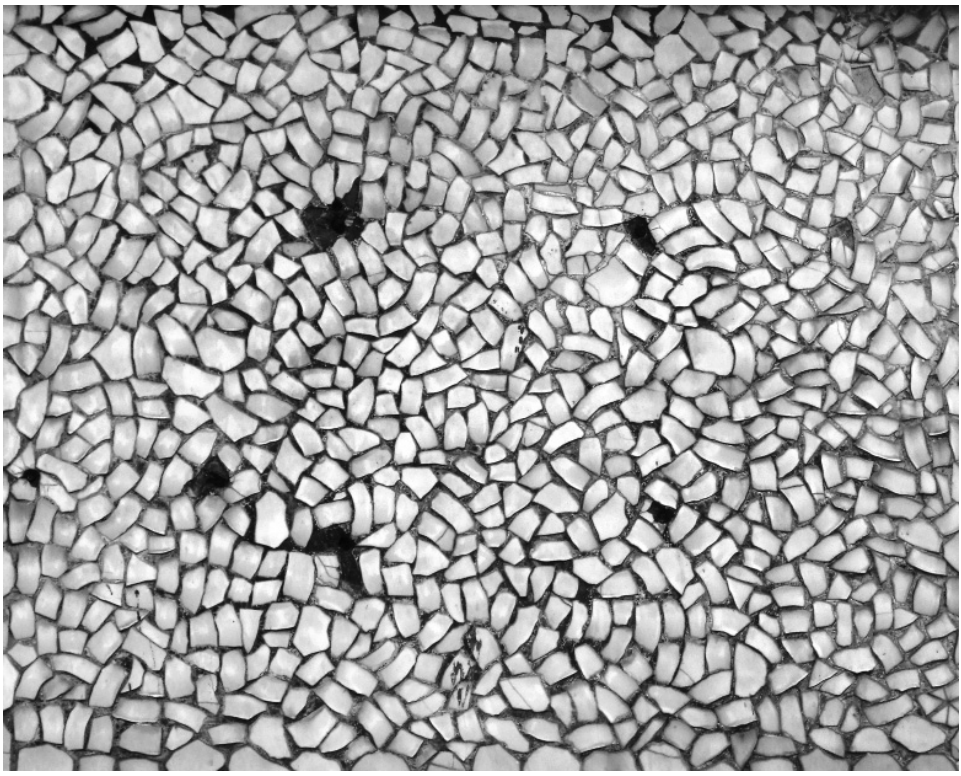

Fig. 115. "Junior" Department Store in Katowice. Façade detail. Photo A. Borowik, 2005.

The two-storey building was an elongated rectangle 66 metres long and 16,5 metres wide. Three staircases were designed there: two in salesrooms and the main one in the corridor between them. In order to facilitate transport of goods, a freight lift was mounted, and the goods were transported from the level of underground garage of "Superjednostka". The building was made as reinforced concrete framework construction, filled with a curtain wall made of aluminium, glass and concrete prefabricated components. A floor was suspended above the lower floor, almost completely glazed and sunk in shadow. The façades were covered with a strip of windows, limited with rectangular concrete slabs from the top and bottom. Lightness of the floor was enhanced by a light colour and finishing made of white crushed ceramics, similarly to the above described "Centrum" Department Store.

"Junior" gained appreciation of its contemporaries. In 1969, the design was awarded an annual prize of Katowice "Miastoprojekt". It was written about the store itself: "'Junior' does not aspire to be yet another ordinary

Fig. 116. Residential building "24–K" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

clothes shop. It is to fulfil an important role in the youth's market, promoting not only good examples, the latest clothes, manufactured in the best Polish plants. Its role was to shape and teach 'good taste'"[176].

(iv) Residential building "24-K"

While designing and implementing "Srodmiescie–Zachod" district, an idea appeared of emphasising the space by tall buildings. Similarly to the interwar period, high-rise buildings were of symbolic importance, confirming modernity of the city, the region and the state, as well as high level of technical capacities of the People's Republic of Poland. Despite their image-related nature, due to high costs of implementation, in the 1960s, an approval had to be obtained for their construction, mainly from the Ministry of Construction and the Construction Materials Industry, in cooperation with the Ministry of Communal Economy.

One of the tallest Polish buildings of that kind was 72 metres high "Zyletka", localised at the current Sokolska Street (former A. Zawadzkiego Street), which at the moment of erection was described as building "24–K".

The 24-storey building was the tallest skyscraper in Katowice Voivodeship and the fourth tallest building in Poland, after the ones erected under the Warsaw Eastern Wall. "24-K" was the so-called priority project, important for creating the image of Katowice as a modern city. The new building was very often compared with the high-rise building at Zwirki i Wigury Street, i.e. the tallest building erected in Katowice before World War II[177].

[176] *Modny „Junior"*, "Trybuna Robotnicza", 8 May 1974.
[177] [mks], *Konkurent drapacza*, "Dziennik Zachodni", 6 June 1968.

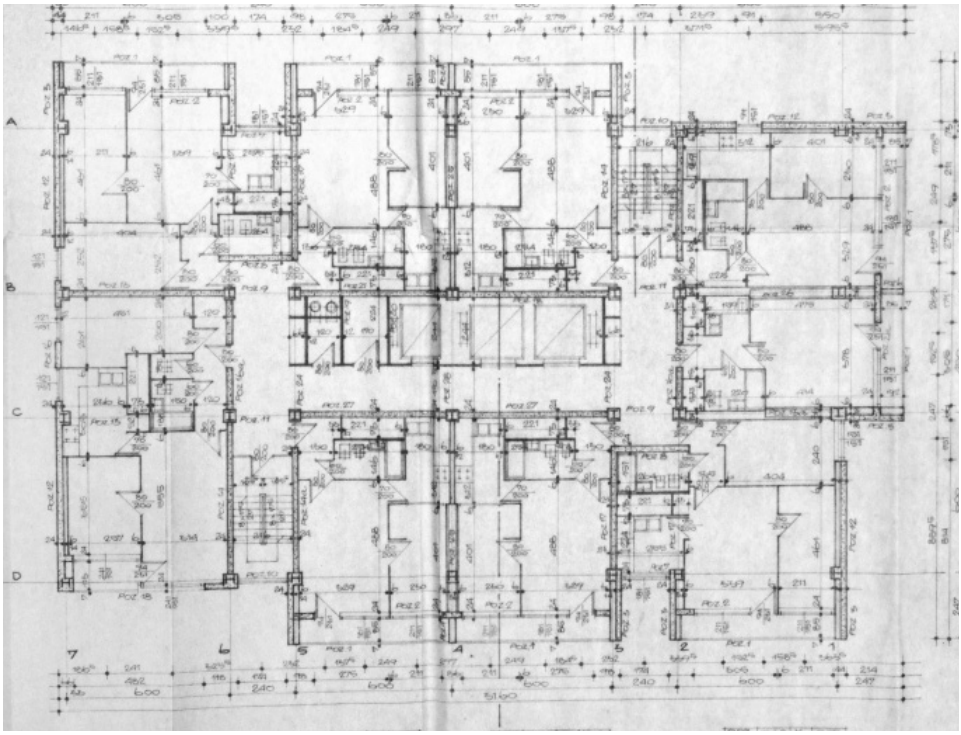

Fig. 117. Residential building "24-K" in Katowice. Design. SAK, building files.

Katowice "Zyletka" was designed in 1965–1967 by Jurand Jarecki and Marian Skalkowski and its construction was developed by Czeslaw Fazan from "Mostostal" Zabrze. The construction works started in 1966. In the beginning, a lot of problems were encountered due to high level of groundwaters, but they were overcome quickly. While constructing the frame, half-block assembly method was used; at the bottom, construction components were welded and then using a crane, they were lifted and assembled. The building was made as a steel welded frame. It accommodated 200 flats for about 700 residents. Usually, they were M–2 or M–4 flats.

Inside, the corridor-based layout was applied, with staircases on both sides. On the ground floor, two self-service grocery stores were located and the "Ruch" stand. Under the building, there were as many as 2 levels of basements with storage rooms. On the top floor, there was a terrace and on 11th storey, there was the so-called sanitary floor with the common room-kindergarten, a meeting room, a laundry and a drier room.

Fig. 118. Spatial development in the area of residential building "24-K" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

There was a narrowing in the middle of the slender body of the building, with a technical floor. Loggias were the main elements forming the west, east and north façades. In wider façades, a vertical strip of windows lighting the staircase and a horizontal strip of the technical floor created a compositional cross. The rectangles defined by the cross were filled by uniform loggias. The building was boldly grey and white, with orange highlights used in handrails of the loggias which were finished with ceramic mosaic. Unfortunately, its quality was poor, which was the object of complaints already at the moment of laying the mosaics.

(v) Primary School

Behind the southern part of "Superjednostka", an 18-classroom segment school was localised, in such a manner that the children who attended it did not have to cross the street.

The construction process was slow and the preserved press releases confirm that it was an example of the People's Republic of Poland sloppiness

Fig. 119. The Primary School in the area of City Centre "Katowice–Zachod" in Katowice. Photo A. Borowik, 2005.

and mismanagement. It was written: "9 o'clock in the morning. Sand and dust everywhere, waste landfills, hills and ditches, big and small pits. There is a worker standing above one of such pits, thinking about something for a long time. In the middle, there is a crane and behind it are two workers carrying a beam. On the other side, on a heap of fresh sand, hidden from the construction site, but perfectly visible from Zawadzkiego Street, there are two sleeping workers. Yet in another place, there is a group of workers standing and discussing something vividly"[178].

In 1968, the opening ceremony of the school was held. The swimming pool and the gym were handed over for operation at a later date. About 1,000 students were to attend the new school. There were 18 classrooms and 5 laboratories: physics, biology, chemistry and manual works separately for girls and boys, as well as the common room and a canteen, a library with a reading room, the doctor's and the dentist's rooms and a big, 300 square metre hall. The building of the 8-grade school was classified as one of the most modern projects of this kind due to its architectural solutions and

[178] [kof], *Co z nową szkołą?*, "Dziennik Zachodni", 4 July 1968.

Fig. 120. The Primary School in the area of City Centre "Katowice–Zachod" in Katowice. Photo A. Borowik, 2005.

equipment. Most of the classrooms were organised as so-called laboratory classrooms, i.e. they were equipped with teaching aids. There were TV sets in the classrooms so that the students could watch educational programs.

It was a typical school – for its construction "School prefabrication system for areas exposed to mining damages" was used. It was designed by Tadeusz Sadowski from Katowice "Miastoprojekt"

The building was composed of five segments marked in the design with letters from "A" to "E". In segment "A", there was a kitchen, a common room, a dining room, a boiler room and a pumping station. In segments "B" and "C", there were classrooms. In segment "D", there were cloakrooms, whereas in segment "E", there were a gym and a swimming pool. Three two-storey buildings (segments) "A", "B" and "C" of almost the same length ran perpendicularly to the pedestrian route joining Armii Czerwonej and A. Zawadzkiego Streets. Between the segments, there were greenery areas for leisure purposes. The segments were joined by a connecting passage – segment "D" with cloakrooms, which were originally supported on columns and were almost completely glazed. It was at the construction stage that it was decided to construct arcades. A rectangular part "E" with

the gym and the swimming pool was an extension of segment "A" to the east. On the east side of the complex, there were sports areas with many sports fields and courts.

The reinforced concrete structure of the school was filled with prefabricated concrete components. The concrete components with wavy surface were very distinctive for assumptions of "School prefabrication system..." by Sadowski. They were usually light coloured and used as fragments of walls under windows. Usually, they were contrasted with darker pillars between windows and side walls. In the discussed school, the finishing was made of small, terracotta ceramic tiles. In typical schools, the main entrance of the building was often emphasised. This was the case here: the entrance was highlighted with a concrete zig-zag roof, seated on columns narrowing downwards.

(vi) Kindergarten

Originally, it was assumed that similarly to Marseilles Unit by Corbusier, the kindergarten for City Centre residents would be constructed in "Superjednostka". When this idea was abandoned, the land located behind the north-west part of the building was assigned for that purpose, at the main pedestrian route joining Armii Czerwonej and A. Zawadzkiego Streets, but another change in the concept caused that finally the kindergarten was erected behind the south-west part of the building, on the areas originally designated for sports purposes for the nearby school.

The first design was made in 1966. Another one was made due to changing the location of the building in 1970. Their author was Olga Zietkiewicz from Katowice "Miastoprojekt". The kindergarten was not a priority in the plans for developing "Srodmiescie–Zachod". It was even written that for the next five years of developing that district, it "was thrown out" from the investment plans. Its construction was started at the beginning of the 1970s, and it was still pending in 1972.

It was a four-department kindergarten for 120 children, erected as a two-storey building, in the reinforced concrete frame structure. Functional and architectural concepts of the buildings were very original: they were designed as a square with an internal, open court. Arcades were used on the ground floor. The top storey, where almost all the premises were localised, was supported on columns. On the first floor, there were administration offices, personnel rooms, children rooms, dining rooms, a cloakroom

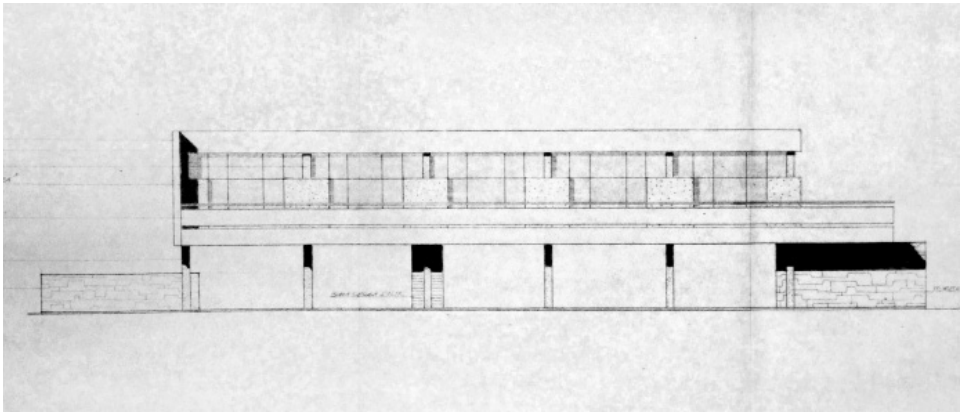

Fig. 121. Kindergarten at A. Zawadzkiego Street in Katowice. Design of façade, O. Zietkiewicz, 1970. SAK, fond 437, ref. no. 1/4.

and a laundry. The designer described her concept as follows: "The kindergarten building was designed as one-floor, with a slatted ground floor. Such a solution allows greenery to permeate the building body and creates better climatic conditions for the children. The form of the building body creates a kind of internal court, which will be of grand nature. The arcades [...] will be used as an additional playground for the children"[179]. A unique lightness of the building was achieved by undercutting the ground floor. Horizontal strips of the floor walls were crossed with windows of various, usually asymmetric shape, being a variation of a lying character "L".

From the west, a terrace was localised, accessible directly from the rooms for children. Finishing materials were selected carefully: silicate brick was used as the finishing of the ground floor and black ceramic tile 2 x 2 cm as cladding of the columns. Walls of the ground floor were plastered with top quality mortar. Spaces between windows were planned to be laid with stoneware red tiles manufactured in "Lysa Gora" studio, but in today's state of research, it is difficult to determine whether this intention was fulfilled. Design of the building colours was made by Olga Zietkiewicz, author of the architectural concept and the concept of management of the land and small architecture, including the enclosure, a merry-go-round, a sandbox and a slide. The greenery areas, on the plot where the kindergarten was

[179] *Przedszkole 4-oddz. Katowice Osiedle Śródmieście–Zachód. II lokalizacja. Projekt zagospodarowania terenu*, 1970, SAK, fond 437, ref. no. 1/4.

localised, were carefully arranged according to the design by W. Flisowski from "Miastoprojekt" Katowice of 1971. The kindergarten may be an example of the People's Republic of Poland comprehensive thinking about the investment, being to a certain extent the effect of the formula of multi-branch and centralised design offices.

(vii) "Trzpieniowiec"

In the area of "Srodmiescie–Zachod", it was planned to erect other unique buildings. The most interesting design was undoubtedly the high-rise building based on a circular floor plan, described in the press as "Trzpieniowiec"[180]. If it had been erected, it would have been the second tallest building of that kind, right after Poznan-based "Okraglak" designed by Marek Leykam. It was designed by Mieczyslaw Krol and the constructor Franciszek Klimek. The concept was created under an architectural competition from 1957, but the design of the discussed building is from 1962. The name of the building was related with a structural pin [Polish: "trzpien"], i.e. a reinforced concrete monolith tube with the staircase, lifts, chutes and riser mains. There were two different structural options of the building: frame and reinforced concrete monolith, but in each of them, the pin was made applying the sliding technology.

The height of the 20-storey building (excluding two underground levels) was to be approximately 65 metres. The body was shaped like a cylinder undercut at the ground floor level, while the walls were to be glazed surfaces with loggias. Very modern and original finishing was designed: on the ground floor, it was planned to retain the texture of poured concrete, while the higher levels were planned to be laid with groove elements made of white enamelled metal sheets. The woodwork remained in the natural wood colours, and loggias were equipped with slatted guard railing made of expanded mesh, used for reinforcement of mining roadways, which was emphasised in the specification. It was planned to use double vacuum insulated panes "Villaplex".

Around the pin, circular corridors were designed and the same M–3 type flats in a radial arrangement. On each floor, there were complexes of storage rooms, laundries and dryer rooms. The architect adopted the following design objectives: maximum utilisation of the land, structure adapted to the

[180] K. Garlinska, *Trzpieniowiec*, "Fundamenty" 1963, 33, pp. 8–9.

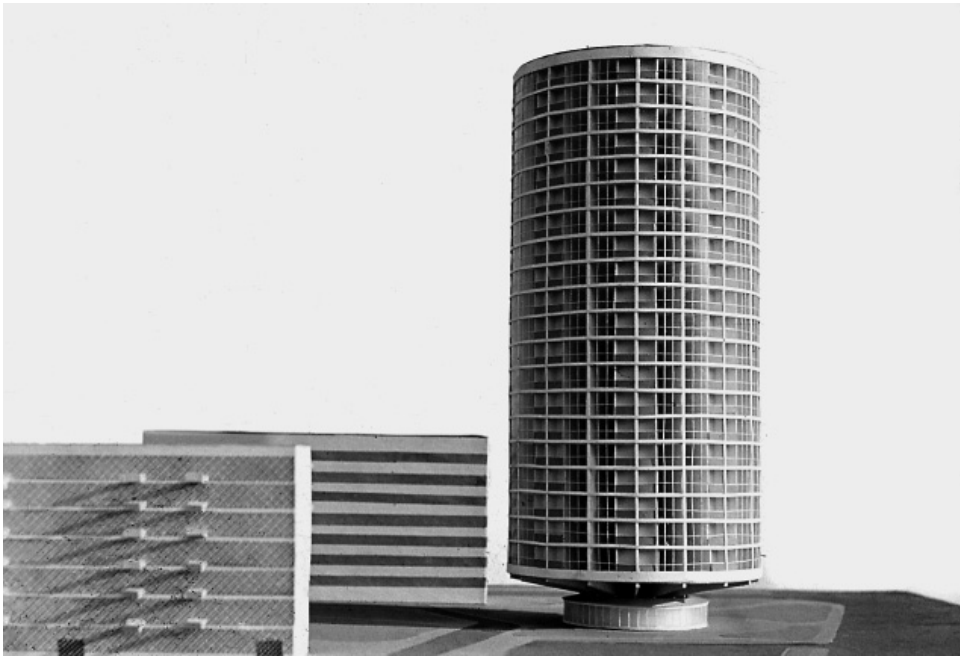

Fig. 122. "Trzpieniowiec". Model. Photograph from collections of J. Jarecki.

risk of mining damages, standardisation of components, ensuring sufficient sunlight of the flats and the rule "minimum external walls in comparison to the cubic capacity". In 1965, the design was sent to the Inter-ministerial Board for Prototype Construction in order to be included in the prototype construction program, but "Trzpieniowiec" project was not forwarded for implementation. It may be presumed that this was due to high costs and innovative technology that was troublesome for the contractors. Perhaps the reason was the construction of experimental "Trzonoliniowiec" in Wroclaw. If it had been erected, it would have undoubtedly been a very interesting hallmark of "Srodmiescie–Zachod" district. In many publications, its similarity to 64-storey high-rise buildings Marina City in Chicago designed by B. Goldberg was emphasised. However, Mieczyslaw Krol's idea was born much earlier – in 1957! Dormitories of Pittsburgh Universities were erected in a similar manner. The tallest of them was 21-storey high. In 1960, Frank Lloyd Wright also designed a department store in the form of a high-rise building based on the circular floor plan, and in 1967, "Budapest" Hotel was erected in Budapest, which was of a similar form. In 1965, in Poland, eight years after the first concept of M. Krol, Czeslaw Konopka proposed

a new method of constructing a building on a circular plan. In 1963, a similar concept, described as a "spiral", was born in the mind of Mieczyslaw Janowski[181].

(viii) Central Department Store

Among unrealized concepts developed for "Srodmiescie–Zachod", there was also an idea of constructing the Central Department Store on the plot of land between the high-rise building "24-K" at A. Zawadzkiego Street and "Superjednostka". The design was drawn up in 1974, and its implementation was planned for the years 1975–1980. The building was to be another symbol of modernity, which was described as follows: "The notion of modernity in trade is associated with a vision of big, many-storey department stores where in spacious rooms, customers can find all the necessary goods"[182]. The design was developed by the team of the Office of Studies and Designs of Internal Trade in Warsaw. CDS [Central Department Store] was to be the largest building of this kind in Katowice Voivodeship, with the floor space of 26,000 m^2 (including the commercial part: 8,000 m^2 and warehouses: 3,600 m^2).

The building was composed of three parts: commercial with 4 storeys, a 6-storey administration building and a low-rise building with a self-service restaurant for 150 people, the employee canteen and "Pewex" [Internal Export Company] shop. On the ground floor, a long passage with shops, advertising displays, a cloakroom and kids club were designed. The façades were to be made of aluminium slabs. Two-level car parks were designed around the building. Warsaw architects proposed a harmonious grouping of cubicle, overlapping bodies of different cubic capacities. The most important emphasis of the composition was a big sales hall. Due to changes in authorities of Katowice, but also deterioration of Poland's economic situation, the CDS project was not implemented. In its place a business zone was started in the 1990s.

(ix) Central Commercial Services Store – a concept from the 1960s

Plans of erecting a multifunctional commercial building date back to 1960. Initially, it was to be erected in the place where formerly there was

[181] C. Konopka, *Budynek wielopiętrowy na rzucie kołowym. Nowa metoda konstrukcji*, "Architektura" 1965, 11, pp. 468–470.

[182] [ems], *Centralny Dom Towarowy dla Katowic*, "Dziennik Zachodni", 14 November 1974.

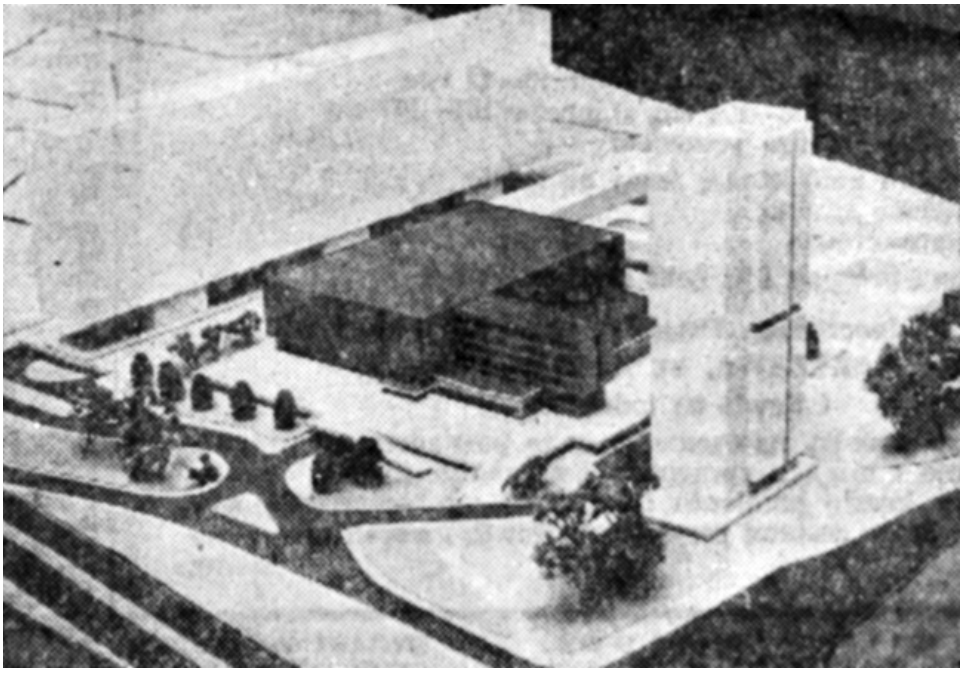

Fig. 123. Central Department Store in Katowice. Model. "Dziennik Zachodni" 1974.

a wooden main coach station, but where finally "Separator" office building was constructed. This was an initiative of the Labour Cooperative "Stroj" and the investor was the Voivodeship Union of the Labour Cooperative. The building was to focus all the commercial services necessary in the lives of Katowice inhabitants: a women's fashion house with hats department, an information counter of cultural services and events, a shoemaker's, a tailor's, a hairdresser's, a photograph's, a beautician's, TV and household appliances repair service, installation services as well as a cinema with 300 seats, a cafe and a dancing hall. In 1961, another location was designated for it, near the corner of Armii Czerwonej and F. Dzierzynskiego Streets. The construction was to start in 1963 and it was in compliance with Resolution of the Council of Ministers on development of services for the population in the years 1961–1965. Design assumptions were made by Design Studio of Handicraft in Warsaw. The design itself was entrusted to Marian Skalkowski from Katowice "Miastoprojekt". In his concept, a 2-storey Central Commercial Services Store was composed of a complex together with an 11-storey residential building. In 1961, a preliminary design was approved by the Board of the Voivodeship People's Council in Katowice

and the chair of the Committee of Handicraft. The then press emphasised the pioneering nature of the Store. If it had been erected, it would have been the first and only building of that function in Poland[183].

2.1.6. Continuation of the city centre along P. Skargi Street

a. "Orbis–Silesia" Hotel

At the end of the 1950s, the "Orbis" building was to be erected in the place of today's "Katowice" Hotel, but the city authorities did not reach an agreement on financing the necessary demolitions for the investment. "Orbis" decided to build in Poznan and it was not until the mid-60s that the idea of erecting a luxurious "Orbis"-owned hotel was resumed.

The building was constructed in the neighbourhood of the area described as "Srodmiescie–Zachod" housing estate, although it was not designed together with it. Originally, the urban plans assumed that it would be erected at F. Dzierzynskiego Street, in the north-east corner of "Srodmiescie–Zachod", near the Wedding Palace. Finally, it was decided that after demolishing the former Butcher's Hall from 1911, referred to as the Fish Hall then, it would be built at Piotra Skargi Street. Among the main arguments for changing the location were congestion and noise of F. Dzierzynskiego Street and not a very convenient access and the neighbourhood of "Superjednostka".

In 1964, works were started related with demolishing the Butcher's Hall. The first conceptual design was made in 1965, but due to many objections, a new study was developed the following year. The detailed design was created two years later, in 1967. It was designed by authors of "Katowice" Hotel – Tadeusz Lobos and Jan Gluch and the constructor Zenon Poniatowski. The building was erected in the years 1967–1970.

Being the fourth Polish "luxury" hotel, its level of services was the same as of "Merkury" in Poznan, "Cracovia" in Cracow, or "Europejski" in Warsaw, according to the international "HORECA" standard. It was also the grandest and the largest building of that type in Katowice Voivodeship. It housed 262 permanent beds in single and double rooms, as well as nine

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183 [A.Jur.], *Postęp robót w śródmieściu Katowic – ale niedostateczny*. "Trybuna Robotnicza", 1 November 1960, [jur], *Spotkanie z przyszłością. Katowice za kilka lat*. "Trybuna Robotnicza", 17 August 1960, [jak], *Powszechny Dom Usług [PDU] powstanie w Katowicach. Krawcy, fryzjerzy, ślusarze i mechanicy w jednym miejscu*, "Trybuna Robotnicza", 13 September 1960.

Fig. 124. "Orbis–Silesia" Hotel in Katowice. Photo A. Borowik, 2005.

Fig. 125. "Orbis–Silesia" Hotel in Katowice. A banquet hall with "English" sliding wall. Photo A. Borowik, 2018.

double bed apartments, three conference halls for 20, 40 and 60 guests, a restaurant with 180 seats, a cafe with 130 seats, a night bar with 80 seats, a cafe bar, a confectioner's, "Desa" store and many service outlets ("Ruch" stall, PKO Bank branch, a beautician's, a hairdresser's and a tailor's centre. On the first floor, it was planned to arrange a club with a bar only for the hotel guests. An innovative solution of "English" sliding walls made it possible to achieve a big banquet hall for 540 guests. Modern equipment was emphasised: in the restaurant part, the equipment was imported from Italy, in the laundry, it was from England and the lifts were from Sweden.

The designers found it difficult to seat the building due to close neighbourhood of the Rawa River. The land was damp and exposed to mining damages. The land was reinforced with 460 Franki piles, which were drilled at the depth of 10.5 metres. On the piles the foundation was seated, connected with reinforced concrete ties. The building was erected as a reinforced frame, monolith structure, filled with porous concrete blocks.

The compositional rule of the building body was similar to "Katowice" Hotel: a tall, 10-storey cuboid was rising out of a 2-storey cuboid part, with the roof additionally lit with skylights. Longer façades of the tall building were filled with a raster of square fields containing the same rectangular windows. Edges of the fields were finished with light, ceramic mosaic, and these fields were covered with green ceramic tiles, which reflected light beautifully.

The lower part and side façades were finished with light stone. An important element of the composition was neon lights with the inscription "Silesia" and "Orbis" logo. In parallel to the façade plane, an access for cars was situated, while the entrance was emphasised with an arcade seated on four columns. Similarly to "Katowice" Hotel, a car park was designed in front of the main entrance.

Luxurious materials were used for finishing: light stone in the lower part and green "Cepelia" tiles manufactured in a well-known Studio "Lysa Gora" in the hotel part. Their colour was criticised, but the architect did not want to change the concept[184]. Modern interiors were very luxurious. The restaurant part was designed by an outstanding Warsaw architect Stefan Sienicki. Visual arts settings, including the night bar, a hall with the reception, a coffee bar, a restaurant, a beautician's and a hairdresser's, a club, a confectioner's and the rooms were made by artists from the Visual Arts Studios in Katowice.

[184] [hra], *Sylwester w nowym hotelu?!*, "Dziennik Zachodni", 27 June 1970.

Fig. 126. "Orbis–Silesia" Hotel in Katowice. Main staircase. Photo A. Borowik, 2017.

Fig. 127. "Orbis–Silesia" Hotel in Katowice. Restaurant interiors. Photo A. Borowik, 2017.

The "visual arts accents" were designed and made by Andrzej Stanislaw Kowalski, Zygmunt Lis and Stefan Sienicki[185]. Contemporary works of art, i.e. paintings and drawings, were purchased in the Contemporary Visual Arts Studio.

[185] [aj], *Powstaje rywal „Katowic"*, "Dziennik Zachodni", 17 June 1969.

Single and double rooms were furnished in a modern manner, mainly with mahogany furniture. They had separate bathrooms and were equipped with telephones and radios. On each floor there was an apartment composed of three stylish rooms, equipped with white and gold "Izabela" and "Krystyna" furniture sets, manufactured by the plant in Bydgoszcz, styled as the sets from the period of the Duchy of Warsaw. The floors of the rooms and the corridors were laid with plush carpets. The personnel comprised 360 people, and they were required to speak two foreign languages. The whole "Monopol" Hotel personnel was transferred to "Orbis-Silesia" Hotel. It was written: "Everything was well-considered so that the guests could feel here like at home"[186]. It was hoped to host foreign visitors, mainly Polonia groups from Canada, the USA, England and Belgium.

The scale of the building was evaluated very positively. It was written: "Architectural proportions were correctly adapted to the scale of the buildings surrounding the hotel: a large 'Separator' office building, 20- and 24-storey residential building as well as the well-known Katowice-based Superjednostka". The building was appreciated by its contemporaries. In 1971, a team of designers from "Miastoprojekt" Katowice was awarded the 3rd prize from the Minister of Construction and Construction Materials Industry[187].

Recently, the deserted building was deprived of any valuable equipment elements. In 2018, there were dismounted and offered for sale in art galleries. Demolition was planned for 2019.

b. "Domus" Furniture Store

To the south of "Srodmiescie–Zachod" housing estate, in its direct neighbourhood, a "glass house" was erected. This is how the "Domus" Furniture Store was described. It was localised at A. Mickiewicza Street.

It was the fifth building of that kind in Poland (apart from Warsaw, Gdansk, Cracow and Bialystok), and the first one in Silesia. Its investor was Voivodeship Furniture Trade Company in Bytom. It was designed in the years 1959-1960 by Marian Skalkowski, in cooperation with Stanislaw Kwasniewicz. The reinforced concrete structure of the building was designed by engineer Stanislaw Gromek. It was erected from 1961 to 1964. The works

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186 [ems], *Pokoje już wynajęte*, "Dziennik Zachodni", 21 April 1971.

187 *Laureaci dorocznych nagród Ministra Budownictwa i PMB*, "Fundamenty" 1971, 31, p. 10.

Fig. 128. "Domus" Furniture Store in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

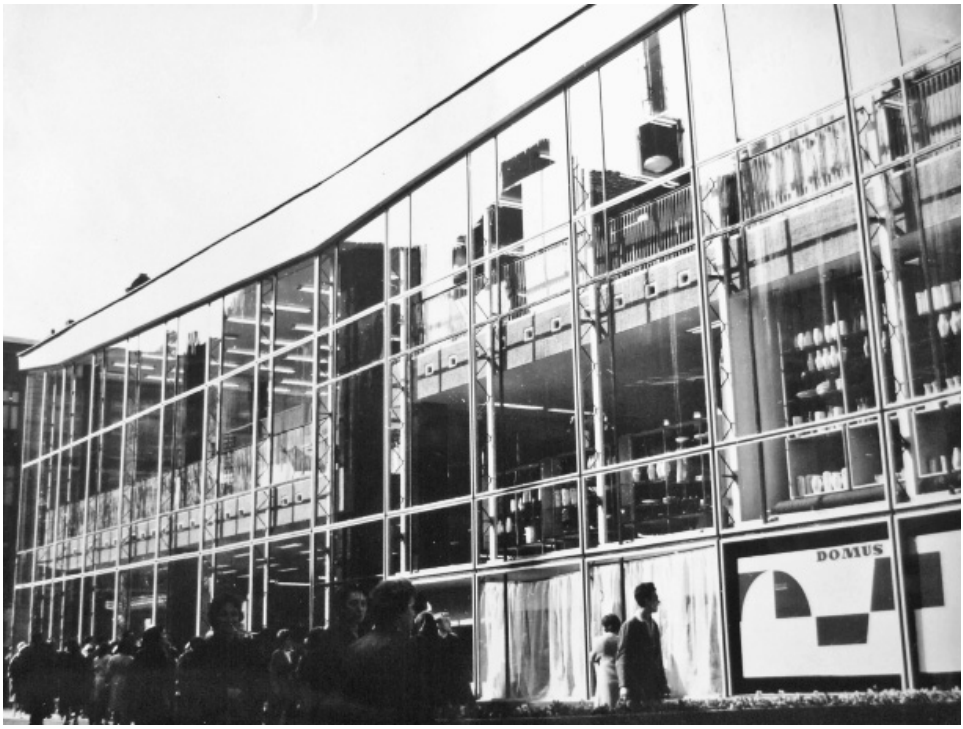

Fig. 129. "Domus" Furniture Store in Katowice. Photo M. Skalkowski. Collections of M. Skalkowski.

were delayed because of no manpower and problems with performing the roof. It was even necessary to demolish it because of using slag concrete – an experimental material utilising industrial post-process waste from "Myslowice" coal mine. Initially, the aluminium metalwork was designed. However, due to the "Warsaw experience", as it was described in the press, it was replaced with thick steel profiles.

It was a detached low-rise building with the cubic capacity of about 9000 m^3 and the floor space of 2500 m^2, with the main entrance from Mickiewicza Street and deliveries supplies from Piotra Skargi Street. The then press emphasised modernity of the form, structure and layout. The building was composed of two segments: northern and southern one, shifted towards each other so that they were misaligned every half storey. Both parts were joined by a modern staircase. This interesting idea was assessed as follows: "Such an arrangement of the interiors allows obtaining a number of effects. Mainly, the building will have nothing to do with a traditional store, but it will make an impression of residential interiors"[188]. Through the original structure, in this not very tall building, as many as 5 exhibition storeys were obtained and 1500 m^2 of the exhibition space.

The designers departed from traditional shop floor spaces. In "Domus", there were no closed spaces or columns. The flexible space could be freely divided with moveable walls, so that they could imitate residential interiors.

The modern exhibition was to affect changing the customers' preferences. It was written: "Challenging traditional tastes, it will perform an important function of shaping new likes"[189]. Apart from furniture, other objects were displayed, which were necessary to furnish a flat: curtains, ceramics, and even visual artists' paintings. On the mezzanine, a room was separated, where furniture purchase transactions were concluded. There was also a small cafe bar, where one could wait and fill in different documents. This amenity was broadly commented in the press. It was written: "So far, in the two furniture stores in Katowice, the customers have been crowded for hours at the tables placed in the store"[190].

Spacious, interesting interiors were designed by Marian Skalkowski and Stanislaw Kwasniewicz, as well as visual artists Alina and Stanislaw

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188 [J.P.], *Nowy dom meblowy w Katowicach*, "Trybuna Robotnicza", 12 February 1961.

189 [it], *„Domus" otwarty*, "Dziennik Zachodni", 26 August 1964.

190 *Nowoczesny Dom Meblowy powstanie w Katowicach*, "Trybuna Robotnicza", 19 January 1960.

Fig. 130. "Domus" Furniture Store in Katowice. Photo M. Skalkowski. Collections of M. Skalkowski.

Fig. 131. "Domus" Furniture Store in Katowice. An original staircase between the two segments of the building. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 132. "Domus" Furniture Store in Katowice. Interiors. Photo J. Jarecki. Collections of J. Jarecki.

Rabaszowscy from Katowice-based Visual Arts Studios (design 1963, real. 1964). At the entrance, there was a big, mosaic composition known only from archive photographs from J. Jarecki's collections. Ceiling heating was used in the building, however, it did not work and after several years, it was necessary to change the entire heating system.

From the outside, the building appearance was very attractive and modern. It was a completely glazed low-rise building made of reinforced concrete, steel and glass. It was one big shop window, where all the goods for sale were displayed, and in the press, this was described as "all-year-round furniture exhibition". The following was written about it: "The design looks like a competition design. Nine thousand cubic metres almost completely made up of glass! The front wall made of glass, the side walls made up of glass, and only the back is not completely glazed. The building will be a kind of permanent, all-year-round furniture exhibition with continuously changed exhibits"[191]. "It will be a real furniture palace. The building structure is made of reinforced concrete and the walls are made of huge

[191] [jur], *Spotkanie z przyszłością. Katowice za kilka lat*, "Trybuna Robotnicza", 17 August 1960.

Fig. 133. "Domus" Furniture Store in Katowice. Mosaic at the entrance of the building. Photo J. Jarecki. Collections of J. Jarecki.

glass panes. It is actually a gigantic shop window, allowing comfortable exhibition of furniture. As it is a detached building, surrounded by greenery and available from all sides, it is at the same time an interesting hallmark of this part of the city"[192]. The entrance was arranged in an interesting manner, by emphasising it with a perpendicular display cabinet. This was necessary as the building was retracted from the street line. Unfortunately, the display cabinet was removed several years ago. The modern glass façade was not maintained properly. In 1972, it was complained: "The buildings with fully glazed walls are rarely a decoration, especially in Silesia. An example here can be Katowice-based 'Domus', whose glass walls continuously deter you with a thick layer of dust. When the sun shines, this looks really gloomy"[193]. On the western part of the building, there was an underground boiler room, whose ceiling was designed as a terrace extending the greenery square for the pedestrians.

In 1968, the building was visited by about 5,000 people and 500-600 transactions were concluded there. Especially attractive were then "Jerzy" furniture sets manufactured by Opole Furniture Plant, sets from Bydgoszcz and Kowalski segments manufactured by Bedzin branch of the plant in Bytom. However, the Katowice-based building had one significant defect: it did not have a warehouse. Therefore, it was ironically described as "Domus" without the body. On site, one could buy single pieces. The store usually served the function of selecting the goods and customers had to collect the furni-

[192] *Notatki budowlane*, "Przegląd Budowlany" 1962, 7.
[193] [jot], *„Domus" w słońcu straszy brudem*, "Dziennik Zachodni", 13 May 1972.

ture at warehouses which were usually far away. It was not until 1968 that a spacious furniture warehouse was constructed at Wolnego Street in Zaleze district, which was "Domus" warehouse facility. The system of selling furniture was occasionally criticised, among others for having to buy "blind". Not all the furniture was exhibited there. In such a case, the customers, after obtaining the necessary documents, went to warehouses to collect the purchased goods which they had not even seen before.

An example of a similar completely glazed low-rise department store with a slanted roofline was "Srodmiescie" store in Warsaw from 1957, designed by Tadeusz Tomicki and Ryszard Trzaska. Similar buildings were erected across Poland. Among the most valuable ones were its counterpart – Lodz-based "Domus" designed by Helena and Jerzy Kurmanowicz and Warsaw-based "Emilia" designed by Marian Kuzniar and Czeslaw Wagner. Smaller furniture stores and warehouses were scattered across Poland. Their floor space was 400 and 350 m^2 and they were designed as typical facilities, following the slogan: "In each city with the population of over 10 thousand, there is one new furniture store"[194]. By 1967, 36 stores were built across Poland, including big ones in Warsaw, Cracow, Gdansk, Bialystok and smaller ones in poviat cities: Plock, Pulawy, Tarnobrzeg, Gorzow, Starachowice, Olecko and Lubartow. In 1968, three furniture stores were localised in Katowice Voivodeship: in Sosnowiec, Pszczyna and Tarnowskie Gory.

On the western side of "Domus", there is the mid-war building of the so-called Third Synagogue. After the war, it was a seat of the influential magazine "Trybuna Robotnicza", but the editors left it after erecting the Press House. Within the "Srodmiescie–Zachod" housing estate, a regional outpatient clinic was to be erected, but finally, it was decided to build there a voivodeship diagnostic centre. It was really necessary, judging from the realistic view of healthcare sector described in the article from 1965: "The necessity to undergo medical examination is feared by many residents. They visualise all the sad experiences so well known to them. They see themselves knocking at several doors, continuously asking for information, waiting in lounges for hours. It's a real drudge to ask advice of consultant physicians. It is then that the complications begin. Residents of Bogucice wander to Zaleze and Welnowiec and from there to the city centre and back again. Before you learn what your problem really is, you are dead

[194] B. Reichhart, *Domy dla mebli*, "Fundamenty" 1967, 23, pp. 8–9.

tired. The troubles will end the moment the Diagnostic Centre is handed over for use"[195]. The new building was to house all specialist outpatient clinics except tuberculosis, dermatological and paediatrics clinics, as well as analytical laboratories. Documentation was drawn up by the Voivodeship Design Office in Katowice. In 1964, works on adaptation and extension of the mid-war building were started. All the ceilings were demolished, new openings were made, sizes and shapes of the old parts were changed. From A. Mickiewicza Street, a segment was added to the southern façade. The segment was different because of the window size, where eight rooms where arranged. A glazed part serving as the hall was added opposite the building. Partly brick walls were finished with plaster which created subtly coloured strips. As it was written, the modernisation aimed to "unify the building with the architecture of the then erected buildings in the city centre"[196] and "to adjust it to the requirements of modern architecture"[197].

On the eastern side of "Domus", there is a neo-gothic building of the former city bathhouse from 1892, which also served that purpose in the period of People's Republic of Poland. The historical outfit did not match the style of the new city centre and in the subsequent management plans, every time it was planned to demolish it. In 1972, it was written: "[…] it deters with its ugliness in the surrounding of modern architectural buildings"[198]. In the 1950s, a building of Central Art Exhibition Office was planned there. Plans to erect a new bathhouse in Katowice date back to 1950 however, it changed quite frequently. Initially, it was planned to erect the bathhouse at P. Skargi Street, then at the Andrzeja Square (later a post office was built there). In 1964, a plot was selected at the corner of A. Mickiewicza and Jana III Sobieskiego Streets. The design was made by Communal Construction Design Office in Katowice. In its assumptions, it was to be three times bigger and serve 2,000 people per day. New services were planned there: hydrotherapy, physical therapy and inhalations, a beautician's, a hairdresser's, a cafeteria and a smoking room. The biggest attraction was to be the winter garden. Before 1968, Presidium of the City People's Council in Katowice defined a new location of the bathhouse at the corner of Gliwicka and Dabrowki Streets, but this idea was also abandoned. In 1968, a concept appeared of erecting

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195 [mit], *W starym gmachu nowoczesna poradnia*, "Dziennik Zachodni", 8 April 1965.
196 [mit], *Przychodnia czeka na sprzęt*, "Dziennik Zachodni", 29 July 1966.
197 [mit], *W starym gmachu…*
198 [ems], *Nowoczesny zakład kąpielowy*, "Dziennik Zachodni", 17 February 1972.

a modern bathhouse at the corner of 27 Stycznia and K. Damrota Streets, or in the area between Kozielska and Swierczewskiego Streets. Therefore, the utility program was modified and a new design of a 3-storey building was made. Apart from normal bathing, similarly to the bathhouse in Chorzow, it was planned to introduce hydrotreatment baths, which were to be prescribed by the onsite balneology physician. Presidium of the City People's Council in Katowice constantly changed the locations and finally, in 1969, the concept of bathhouse construction on the area bordered by Zabrska, Jana III Sobieskiego, Dabrowki and A. Mickiewicza Streets was resumed. The Communal Construction Design Bureau developed an architectural and urban conceptual study of the building, which was to house an indoor swimming pool with dimensions 12 m x 25 m, a Roman bath, 40 cabins for hygienic baths, 40 cabins with showers and rooms for electrical baths. The centre's offer was really comprehensive, including balneological services: hydrotherapy, saline, mineral and mud baths. Fortunately, not all the plans were completed, as this would have meant a capital sentence on the valuable building of the old bathhouse at A. Mickiewicza Street, which was expressly described in the article entitled *Zabawa w łaźnie* published in "Dziennik Zachodni" in 1969[199].

c. "Supersam"

Another big commercial investment in Katowice city centre was modernisation of the mid-war market hall at P. Skargi Street.

It was written: "The motley of stalls, ugliness of unaesthetically exhibited goods and the selling tradeswomen standing in the passages and deafening any conversations by loudly advertising their goods – this will all disappear from the Market Hall"[200]. "Social trade settled down in the hall quite provisionally, not knowing how to get arranged properly here. What about the private trade? A laugh a minute. However, those private tradesmen just did not know... what to sell. Additionally, sheer speculation found its seat in the hall; it became a shelter for various idlers and chancers, not to mention that this place was full of nothing worth trash, that it was here that the customers' tastes were distorted with all kinds of pseudo artistic goods"[201].

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[199] Ibidem.

[200] [jak], *Zamiast starej Hali Targowej – nowy supermarket*, "Trybuna Robotnicza", 22 March 1960.

[201] [rl.], *Największy w Polsce sklep samoobsługowy w katowickiej Hali Targowej*, "Trybuna

Fig. 134–135. Market Hall in Katowice before modernisation into "Supersam". National Digital Archives in Warsaw, ref. no. 1–G–5631–3 and 1–G–5631–4.

Fig. 136. "Supersam" in Katowice. Interiors. *Województwo katowickie w Polsce Ludowej*. Katowice 1967, p. 328.

After modernisation, it was the biggest self-service store in Poland, with the cubic capacity of 5,500m^3, offering both groceries and manufactured articles.

In 1960, it was decided to reconstruct the market hall into a huge store, so-called semi-supermarket for manufactured articles with 32 stalls and so-called semi-supersam for groceries. The documentation was developed by The Office of Studies and Designs of Internal Trade in Warsaw (architect Janusz Tomaszewski) and the Design Labour Cooperative "Dokumentacja" in Katowice (Stanislaw Kwasniewicz, Marian Skalkowski i (–) Platkowski). Interior designs were made by Stanislaw Kwasniewicz and Marian Skalkowski. The modernisation was carried out in the years 1961–1964 and its cost was 16 million zloty. The new supermarket was to house the following departments: a grocery self-service store, stalls with

Robotnicza", 19 May 1960.

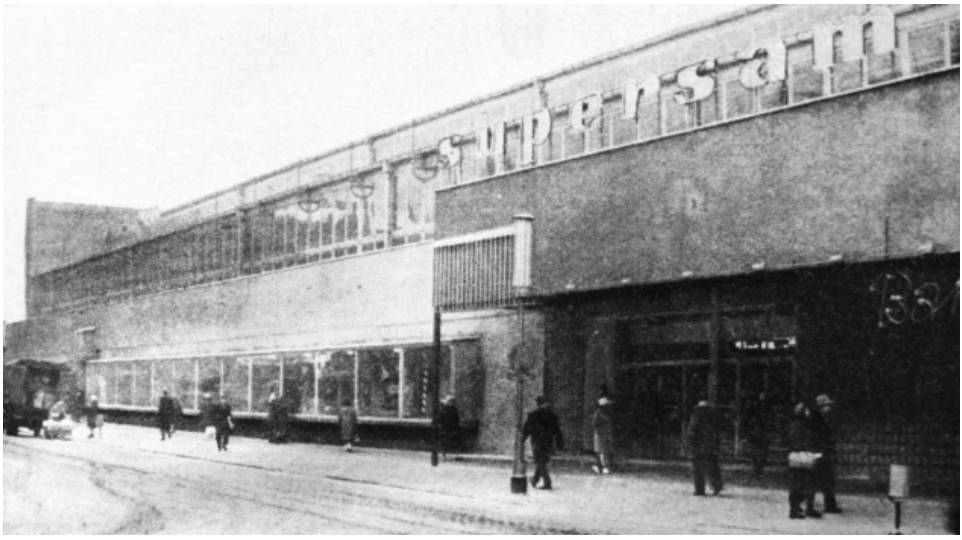

Fig. 137. "Supersam", 1964. "Fundamenty" 1964, 3, p. 11.

manufactured articles in the middle, a self-service bar and a cafe in the south-east corner of the hall, administration rooms on the north-west side, service centres from the west, as well as warehouses and sanitary facilities.

During modernisation, external appearance of the hall was changed significantly in an attempt to make it more modern. The *quasi*-basilica arrangement of side façades was eliminated. They were covered by rectangular top walls carefully finished with small "suprema" tiles coloured "milk and coffee" with red emphases.

Ceramic cladding of the external walls in the lower part was removed and it was replaced with top quality plasters. Stores surrounding the building from the south and west were liquidated and instead of them, a tall strip of shop windows appeared. Additionally, the roofing above the first storey was removed and in its place, at P. Skargi Street, arcades supported on thin columns were placed.

The building was white and grey, with orange highlights. Ernest Szary, chief architect of the city, wrote: "The intent of contrasting the full (coloured) top wall with full glazing of the longitudinal walls seems to be correct"[202]. Tall flag poles and colourful neon lights were added to the façade.

[202] Letter by E. Szary to Voivodeship Association of Enterprises Trading in Manufactured Articles of 13 January 1961, AKCH, ref. 5/5256.

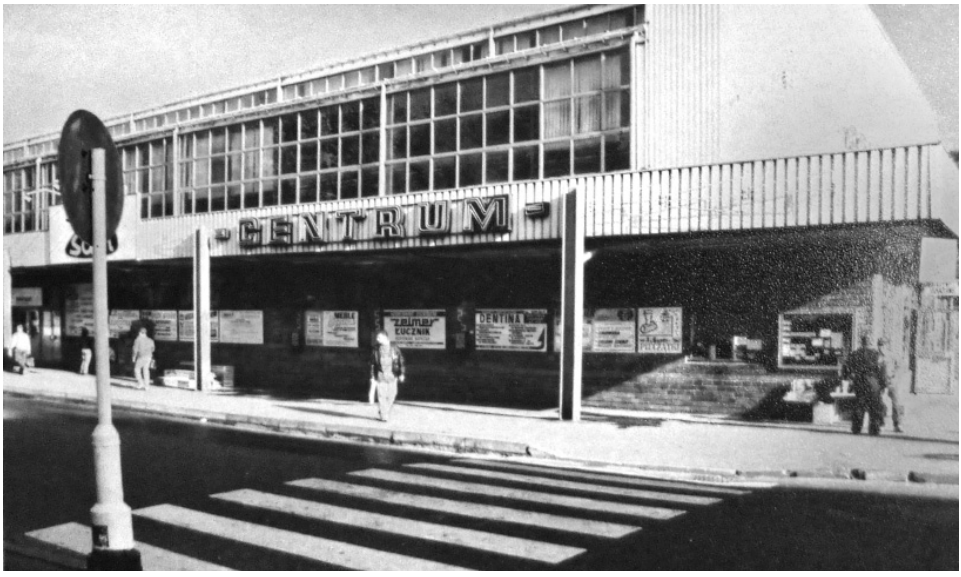

Fig. 138. "Supersam" after modernisation in the 1970s. AKCH, building files.

Finally, the existing gallery inside was not removed as it had been planned, but one of the staircases leading to the gallery was eliminated and the remaining staircase was moved. The floors were finished with new terrazzo tiles. Due to significant height of the interiors, in 1962, "a lighting raster was made above the pedestrian route", i.e. a metal roof in the form of a spacious grating supported on steel columns, on which the lighting was mounted. The following was written about the interiors: "It will be pleasant to do the shopping in this big light grey hall; simplicity is predominant here, there are no paintings or pretentious furnishing and the only original decoration is the interesting lighting above the main pedestrian route of supersam"[203].

The seventies brought next important changes. In 1976, façades were modernised, using coated trapezoidal metal sheets. They were laid on the screens above the low-rise part and the top walls. Walls of the low-rise part were then clad with glazed ceramic tiles and the columns were repainted black.

In 1988, on the north-east side of the hall, an administration and office building was added. Its design was made in 1983 by Jan Gluch from "Miastoprojekt" Katowice. At that time, interiors of the hall were modernised,

[203] [zz], *Supersam. W listopadzie zacznie handlować*, "Dziennik Zachodni", 16 October 1963.

by introducing aluminium "Beskid" type ceilings, with fluorescent lighting. In 1995, the hall was owned by "Centrum" Department Stores, branch in Katowice. It was then that some of the warehouses were adapted to a 24-hour store, according to the design by Winicjusz Krotla. In 1997, part of the building was adapted to the premises of big "Empik Megastore" and the front façade was modernised. Its authors were Janusz Kapitonski and Andrzej Witkowski. At that time, a row of shop windows was designed in the arcade from P. Skargi Street. Further changes took place in the years 2002–2003. It was most likely then that along the whole façade from P. Skargi Street, an indoor passage supported on pillars was introduced and the whole building was improved using modern materials. At that time, the internal structure was finally covered and the interiors were divided into smaller premises. On 1 July 2013, "Supersam" demolition started. Several spans survived from the original structure, of which four were included in the newly designed building: Shopping Centre "Supersam" designed by Tomasz Konior.

d. PKS Coach Station

The first post-war main coach station was erected in the 1950s at Armii Czerwonej Street. It was a wooden structure and its designer was Leon Dietz d' Arma.

It was demolished about 1962 to make room for the office building "Separator". The bus station was moved to the square at P. Skargi Street, in the area of the market hall, later "Supersam". It was a temporary location which, as all "temporary solutions", turned out to be the most permanent one. By 1972, when the building existing to date was handed over for operation, there had been many complaints about the condition of the main coach station. In 1962, a wreck of an old bus was placed on the square, where the lounge for travellers was arranged; later it was a place for resting drivers. The press described it as "contemporary Gypsy waggon" and perhaps it was in the same year that cash offices, a lounge with the floor space of 80 m^2 and a cafeteria for passengers were arranged, as well as 6 bus stands[204]. In 1966, it was written: "Foreigners visiting Katowice PKS station are always shocked when they get off the bus. Small, temporary

[204] [ci], *„Wóz Drzymały" w Katowicach. Kontrasty w centrum miasta*, "Dziennik Zachodni", 6 March 1962.

Fig. 139. Old main coach station in Katowice, on the right side at the top, there is the so-called "Butcher's Hall". Photo J. Jarecki. Collections of J. Jarecki.

barracks where tickets are sold, which house a tourist information desk and a lounge for drivers are not something grand. If the foreigners arrive before noon, they have an additional 'attraction' i.e. a big market"[205]. In 1964, a search was started for a new location of the new main coach station. A concept appeared to build it in the existing place. Jurand Jarecki from "Miastoprojekt" Katowice even prepared documentation, but Jerzy Zietek and Edward Gierek challenged that idea due to the neighbourhood of residential buildings of "Srodmiescie–Zachod" district, whose functioning would have been then disrupted. In 1965, a decision was taken to localise the new main coach station in the area between Zabrska, Dabrowki, A. Mickiewicza and A. Zawadzkiego Streets. "Miastoprojekt" Katowice started to prepare documentation and it was planned to start the construction works in 1966. For reasons that are difficult to determine, this location was not selected.

[205] [mg], *Nowy dworzec PKS*, "Dziennik Zachodni", 20 January 1966.

Perhaps it was because of the nearby construction of the high-rise building of the Foreign Trade Headquarters, or a new city bathhouse. Another plot of land was chosen near the new main railway station, at the extension of Mlynska Street, at the departure from Sadowa Street, near "Zorza" cinema, but in 1972, there were so-called "slow PKP [Polish Railways] tracks" there, used for unloading cargo. It was planned that around 1980 they would be dismantled and their function would be transferred to the area of Muchowiec district. Negotiations lasted from 1968. Therefore, an idea of modernising PKS coach station at P. Skargi Street appeared. The design was made by a team managed by Mieczyslaw Paneth from the Design Office of Communal Building in Katowice and the station was opened in 1972. A ground floor building occupies the middle of the square and it is composed of two identical cuboid parts joined by two short connecting passages. In the eastern part, there is a lounge, cash offices and an information counter. The western part must have served office purpose and the place of rest for drivers. The façades were finished with light trapezoid metal sheet. Despite its average size, the bus station received about 1,500 buses daily, carrying 70,000 passengers per day. The second half of the 1970s brought subsequent plans. It was the agreed that the new bus station would be erected at W. Rozdzienskiego Street, between the Rawa River and the designed Nowomurckowska and Nowokrakowska Streets. The design was made by the Communal Construction Design Office in Katowice and the construction was planned for 1977–1979. The investment was not implemented because of the economic crisis. Currently, the temporary, provisional structure from 1972 is still used, localised on a square at P. Skargi Street.

2.1.7. Around the Roundabout

a. "Spodek" Sports and Exhibition Hall

The Sports and Exhibition Hall in Katowice, popularly called "Spodek", was the most original Polish building of that time and a unique facility in terms of its multifunctionality. In 1966, it was described as the biggest one in Europe[206]. Its overall cubic capacity was 350,000 m^3, even more than capacity of the Roman Colosseum. Currently, the Sports and Exhibition Hall is a landmark of Katowice and the whole Silesia and Zaglebie region.

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206 J. Rakoczy, *Nowe śródmieście Katowic…*

Its history starts in 1959 when the Polish Architects Association, at the request of voivodeship authorities, organised a closed competition for a sports hall. Four teams were invited: Jerzy Gottfried, Kazimierz Soltykowski, Julian Brzuchowski and Jerzy Hryniewiecki. The competition was settled in the following year, when the Warsaw architects' team was selected.

So far, quoting the professional press, it was written that the competition design was made by Jerzy Hryniewiecki, Maciej Gintowt and Maciej Krasinski, as well as constructors Waclaw Zalewski and Andrzej Zorawski, but in the light of the discovered archive documents and press articles it should be assumed that Hryniewiecki did not participate at all in the competition design[207]. Bohdan Lisowski states that the architect withdrew from the first stage of the design[208] and finally the implementation design was prepared by Gintowt, Krasinski and Zorawski[209]. General contractor of the construction works was Katowickie Przedsiebiorstwo Budownictwa Przemyslowego [Katowice Industrial Construction Company] supervised by engineer Zygmunt Puchala. The design of Katowice Sports and Exhibition Hall became a sensation. Its model was published on the front covers of many professional magazines: in France, Italy, Germany ("Bauwelt"), or England ("Interbuild") with articles describing the design. Even an organisational committee of 17th Olympic Games in Rome requested sending the model and board to the "Olympic Exhibition of Works of Arts".

At the beginning of the 1960s, the period of calling for savings in all areas of life, also in the construction sector, it was very difficult to promote such an expensive and structurally complex investment. After settling the competition, design works started and attempts to solicit so-called limits, i.e. funds for erecting the Sports and Exhibition Hall. The attempts to solicit funds were made by Jerzy Zietek, who initiated the project. At the same time, he was struggling for approval of the investment among members of the top state authorities. This was not easy, as the then Vice Prime Minister, Julian Tokarski, was a promoter of the idea of savings in the

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207 [g], *Hryniewiecki podbił Śląsk*, "Fundamenty" 1960, 12, p. 11.

208 B. Lisowski, *Rozwój nowatorskiej myśli architektonicznej w Polsce w latach 1918–1978*, in: *Architektura i urbanistyka w Polsce w latach 1918–1978*, ed. J. Zachwatowicz, Warszawa 1989, pp. 83–91.

209 H. Buszko, *Kształtowanie się odrębności Górnego Śląska i Zagłębia Dąbrowskiego w okresie międzywojennym i Polsce Ludowej*, in: *Z dziejów sztuki Górnego Śląska i Zagłębia Dąbrowskiego*, ed. E. Chojecka, Katowice 1982, p. 52.

Fig. 140. Sports and Exhibition Hall in Katowice. "Architektura" 1972, pp. 8–9.

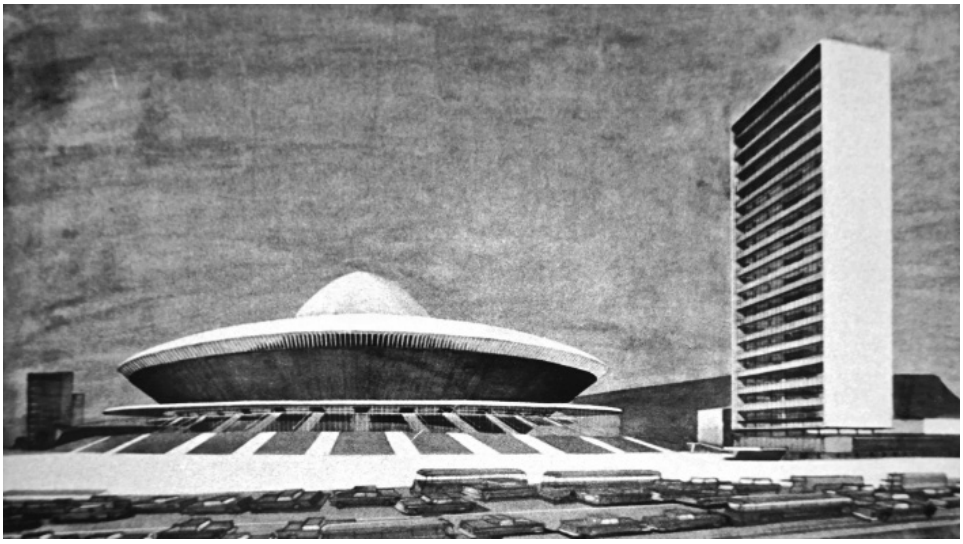

Fig. 141. Sports and Exhibition Hall in Katowice. Competition design, 1959. MLWUT, ref. no. FT 006518.

construction sector. It was him who in 1963 opposed and issued a ban on developing the design and cost estimate documentation of the ice rink in Gdansk–Oliwa. The facility to be built in Katowice could meet a similar fate, but it did not happen. There were basically no impossible things for Zietek, which was mentioned by engineer Puchala, managing the "Spodek" construction: "At that time, the arrangement for Silesia was just perfect. Gierek [the first Secretary of Voivodeship Committee of United Workers' Party, and from 1970, Central Committee of that party – A.B.] and Zietek were friends, so they not only understood each other very well, but also did not intrude into each other's competences. Zietek kept well away from politics and Gierek did not have any reasons to distrust his subordinate. As you understand, for investments whose patron was Jorg [a nickname for Jerzy Zietek], and the First Secretary being his silent supporter, there were no impossible things"[210].

Initially, the Sports and Exhibition Hall was to be erected in the area of the so-called Row Welnowiecki [Welnowiecki Gully], but due to its spectacular architecture, on 1 April 1960, during the meeting in the office of Jerzy Zietek's, Chair of the Presidium of Voivodeship People's Council in Katowice, it was decided to locate it near the Roundabout, in the place of the demolished "Dwor Marii", where according to the existing plans, the building of Opera and Ballet House was located.

Preparations of the land for development, lasting from 1965, met obstacles such as poverty mines and hollows that were even 35 metres deep, remnants of the old ironworks and beds of coal. The works on the main hall were also delayed by 8 months' scientific verification of the design ordered by the investor, which ended in 1967. Details of the verification can be learnt from archive documents. "Bistyp" [Typical Design and Study Office for the Industrial Construction Sector in Warsaw], responsible for the design, cooperated with the Warsaw and the Cracow Universities of Technology on the issue of post-tensioned concrete, structure of the dome and steel-roof ropes. In Warsaw, studies were conducted on the type of roof ropes and the manner of anchoring, stressing and protecting them against corrosion, while in Cracow, works were performed on stressing the cables. In 1966, a Scientific and Technical Consultation Team was appointed for construc-

[210] M. Karpinska, *Spodek to wyjątkowa hala, która wbrew obawom lata do dziś* – http://katowice.wyborcza.pl [accessed: 16/03/2018].

tion of the Voivodeship Sports and Exhibition Hall (VSEH). In 1967, the team was composed of: Jan Boguslawski (architecture), Kozierski (installations) i (–) Majerski (acoustics).

In line with designing, preparatory works were started. In 1964, the construction site was prepared, earthworks on the ditches, land replacement and ballast under the foundations were completed. In the following year, foundation works were completed and structural rings of the main hall were performed.

However, problems occurred. In 1966, two abutments of the ring cracked. Another verification of the hall static structure was ordered. In April 1966, a committee of appraisers stated that it was impossible to allow erection of the lower part of the steel structure, i.e. buffer stops of the main hall due to errors in static calculations. There was a risk of suspending works and increased expenditures for steel. This was opposed by Wladyslaw Poczatek, a manager of Site Management of VSEH[211]. There were discrepancies between calculations made by "Bistyp" and the Silesian University of Technology. "Mostostal" that drew up the drawing documentation of the buffer stops in 1965, requested Jozef Glomb from the Silesian University of Technology to verify the entire static structure, i.e. steel structures and the ring. At the same time, the working team, i.e. designers, ordered Professor Zbigniew Kaczkowski from the Warsaw University of Technology to check the static structure and issue a certification of safety for the design. Glomb stated that the ring would not hold. However, in the evaluation of "Bistyp", he made a mistake, because he did not consider that the structure was spatial, not flat. On the basis of findings of the both verifying parties, a specially appointed team was to perform the final inspection of the design. M. Gintowt felt offended with the whole situation and he guaranteed that the calculation and the structure design were correct. "Mostostal" accusations involved errors and inaccuracies, e.g. missing documentation for roof trusses. According to the contractor, static calculations were insufficient and they were only approximations. Therefore, another verification was made. During one of the meetings, Jerzy Zietek said the following words, which reflect the emotions of the participants: "[...] things should be put in a manly way, don't get offended, don't exchange claims. The decision to suspend

[211] Letter from W. Poczatek, manager of the Management of the Construction of VESH from 23 April 1966, SAK, BVNC, OL-D, ref. no. 88.

works is up to us and we have to risk certain costs regardless of who will be paying them"[212]. On 2 June 1966, it was decided to suspend works on further ribs and not to make a third version of buffer stops. Finally, calculations made by Kaczkowski from the Warsaw University of Technology generally became closer to designers' calculations, but the scientist made many objections in terms of details. In order to be obtain absolute certainty, computer calculations were ordered in Austria, which confirmed assumptions of the structure designers. The then site manager, engineer Puchala quotes an amusing anecdote relating to that conflict and the manner of solving it: "Finally Zietek held a meeting to which he invited the leading names of the Polish architecture and structure. On the blackboard there were lots of mathematical doodles which I barely understood. Half of the people claimed that the construction should not be continued because Spodek would collapse. The other half claimed that it would not. And I was just thinking what poor Zietek was to do then. At the end of the discussion, he said: 'Guys, did you come to terms?' Some of them said: 'No, comrade general, this will not hold'. Others in turn said that it would. Zietek looked at Zorawski, who designed the structure and asked him: 'Zorawski, will it hold?'. 'It will, comrade general'. Then Jorg hit the table and said, 'Guys, stop bugging me, we're building'"[213].

The Scientific and Consultation Team made arrangements in the document from 13 January 1967. Original calculations of the designers were approved in the document, and the information was added about arrangements with "Katowice" coal mine on routing the mining operation and its directions. A kinematic layout of the foundations was accepted, which was to level any possible deformations. It was recommended to reinforce the columns supporting the foundation ring, thicken the walls of the ring by 9 cm, apply a special substance preventing corrosion of the stressing cables and perform again static calculations of certain components, among others ribs. The report stated that locally the adopted tension values were exceeded, but according to the Team, they did not determine the strength and stability of the structure. Finally, the works suspended on 16 June 1966 were resumed. Designers made objections as to the above recommendations. The conflict was again managed by Zietek, as he asked for assistance

[212] *Notatka z konferencji u Tow. Przewodniczącego J. Ziętka w dniu 2. 6. 1966 r.*, SAK, BVNC, OL-D, ref. no. 88.

[213] M. Karpinska, *Spodek to…*

Stefan Fariaszewski, Vice-Minister of construction and construction materials. In 1967, the Minister recommended that "Bistyp" should comply with arrangements made by the Scientific and Consultation Team. The issue ended well: the designers defended the basic structural layout, acknowledged that the Team was right and the works were resumed, but due to those turbulences, two chief designers of "Bistyp", i.e. Zorawski and Krasinski, terminated their employment contracts. In the present state of research, it is difficult to determine whether they actually left.

In 1967, works on stressing the main ring were continued. In the following year, the main roof steel ring was erected, the bottom dome ring was assembled and the dome itself was erected.

The first part handed over for operation was the ice rink, but in this case also problems occurred. As a result of land surveyors' mistake, it was localised too close Armii Czerwonej Street and that is why architects had to modify the design and correct the error by introducing a slope leading to the ice rink balcony. Despite many problems, the Sports and Exhibition Hall was handed over for operation on 3 May 1971, i.e. the 50th anniversary of the 3rd Silesian Uprising. There was a very interesting test in order to check the strength of the structure right before its opening. The test was described in "Fundamenty" magazine: "Military trucks arrived one after another. Many soldiers sat on one of the stands of the main hall. Commands were ordered, which were unknown from the military drills. The soldiers were ordered to stamp their feet rhythmically, to make noise, to clap their hands. The hall was filled up with uproar. Precise sensors recorded each slightest movement of the structure. The movements were much smaller than it had been expected"[214]. Like in many cases of this kind, this was a one-off exploitation, "for a show". Afterwards, the building was closed in order to complete the other finishing works.

Architects browsed and analysed various solutions of sports halls, which helped them design an effective, multifunctional complex. Finally, it was composed of the main hall with 12,000 seats, an indoor ice rink with stands for 2,500 seats and a cafe for 80 guests, a gym with stands for 500 seats, an office part, a sports hotel for 90 guests with a restaurant and a cafe, a eurhythmics room, voivodeship sports and a healthcare outpatient clinic. In the underground part, there was a Finnish sauna with

[214] A. Soroczynski, *Najpiękniejsza*, "Fundamenty" 1971, 19, p. 10.

a swimming pool and a cafe, a cooling equipment room and garages. The main hall was distinctive of its versatility; one could organise different events there, such as sports events requiring an ice rink, stage and theatre shows, cinema shows, circuses, conventions and congresses, balls, exhibitions and fairs.

The complex consisted of several bodies, of which the biggest and most original is the main hall resembling a flying saucer, so the most common symbol of unidentified flying objects. Other elements, e.g. the ice rink or the gym, are smaller and contrasted in terms of shape. From the north, a cuboid body of the ice rink is adjacent to the hall, and from the north-east, a boldly glazed gym and the lower hotel part with an internal court.

The ice rink hall was handed over for operation as the first one. The building resembles a cuboid. It accommodated an ice rink with the ice floor of 30 m x 60 m, stands and a cafe. Despite bold glazing, it was designed in such a manner to avoid sunrays falling directly on the ice floor. The hall is covered by an interesting structure in the form of a spacious grating. The roofing was made of light sandwich panels PW3/A, for which the design team was awarded the 2nd Prize of Ministry of Construction and Construction Materials Industry in 1961.

The gym was embedded in the complex of backup facilities, between the hotel part and the outpatient clinic. One could play games such as volleyball, basketball and tennis there. The stands were located on one side. Next to the gym, there was a room for workout exercises, and behind the stands, there was a eurhythmics and a dance room.

The hotel was localised in the northern part of the complex, between the ice rink and the gym. There were single and double rooms on the upper storey, with one row of premises, focused around small courts. There were club rooms on the sides of the hotel.

On the ground level, there was a restaurant for 80 seats and a night club. In the underground part there was a spa centre with Finnish saunas and a swimming pool. The sports outpatient clinic was shaped in a similar manner. It was composed of two single rows connected by two connecting passages, where the entrance zone and the workout room were localised. On the courts, greenery and landscape architecture were designed.

An innovative structure was used in the main hall. Forty foundation balancing columns were set on the footing, which balanced land movements. Then the bottom reinforced concrete ring was placed on them.

Fig. 142. Sports and Exhibition Hall in Katowice. View from the east with the hotel part, the outpatient clinic and the ice rink building. SAK, ref. no. 2753, ref. no. 352.

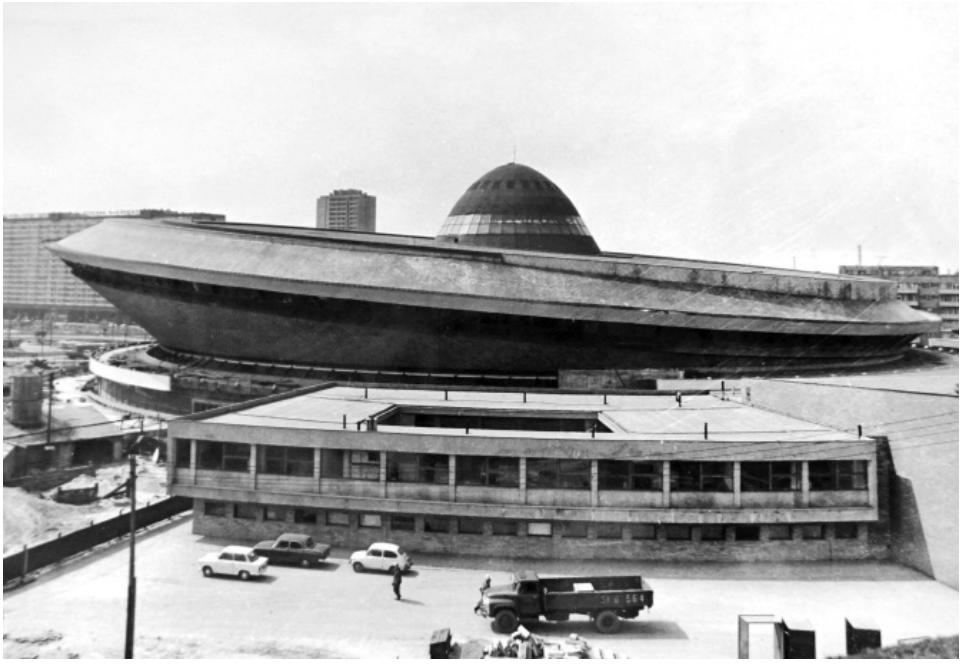

Fig. 143. Sports and Exhibition Hall in Katowice. View from the east – the outpatient clinic in the foreground. Photo K. Seko, 1971. MLWUT, ref. no. FT 006564.

Fig. 144. Sports and Exhibition Hall in Katowice. Ice rink building. MLWUT, ref. no. FT 006556.

Fig. 145. Sports and Exhibition Hall in Katowice. Ice rink cafe. MLWUT, ref. no. FT 006564.

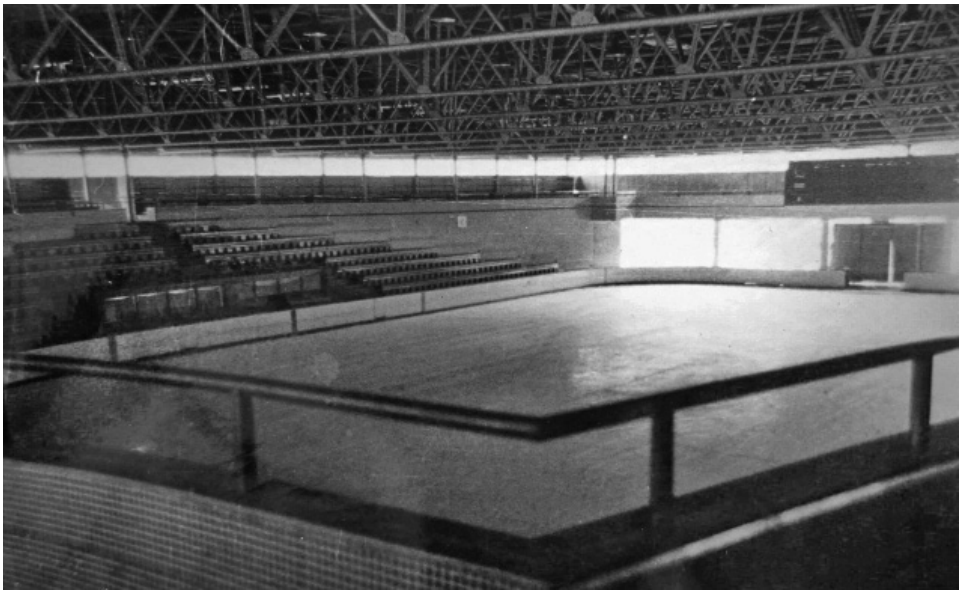

Fig. 146. Sports and Exhibition Hall in Katowice. Ice rink building – interiors. MLWUT, ref. no. FT 006559.

Fig. 147. Sports and Exhibition Hall in Katowice. Ice rink building – ceiling structure component. MLWUT, ref. no. FT 020033.

Fig. 148. Sports and Exhibition Hall in Katowice. The gym. SAK, fond 2753, ref. no. 1/353.

On the ring, there were next 40 columns connected with the upper reinforced concrete ring. Above them, there was an auditorium shaped like a reversed cone, which was made of 120 steel ribs. It was covered by a projecting roof composed on 120 rope trusses that were anchored in the reinforced concrete ring. They were made of rope bunches composed of ten belt ropes, each consisting of eight 5mm wires. The 360-tonne dome of 32-metre span was supported on the aforesaid trusses. Its structure was made up of longitudinal and latitudinal ribs. The ropes were protected against corrosion with epoxide resins and the roof was covered with fibre cement padded with styrofoam. The span of the roof was impressive; it was 126 metres excluding the internal supports. This was an unprecedented solution in post-war Poland. Interestingly, the lifting operation of the 300-tonne dome lasted only 23 minutes. An innovative structure caused a non-typical process of erecting the building. The then press mentioned that highlanders from the Podhale region participated in it.

Let me cite the description of the structure provided by the designers themselves: "The main foundation ring was made of reinforced concrete and

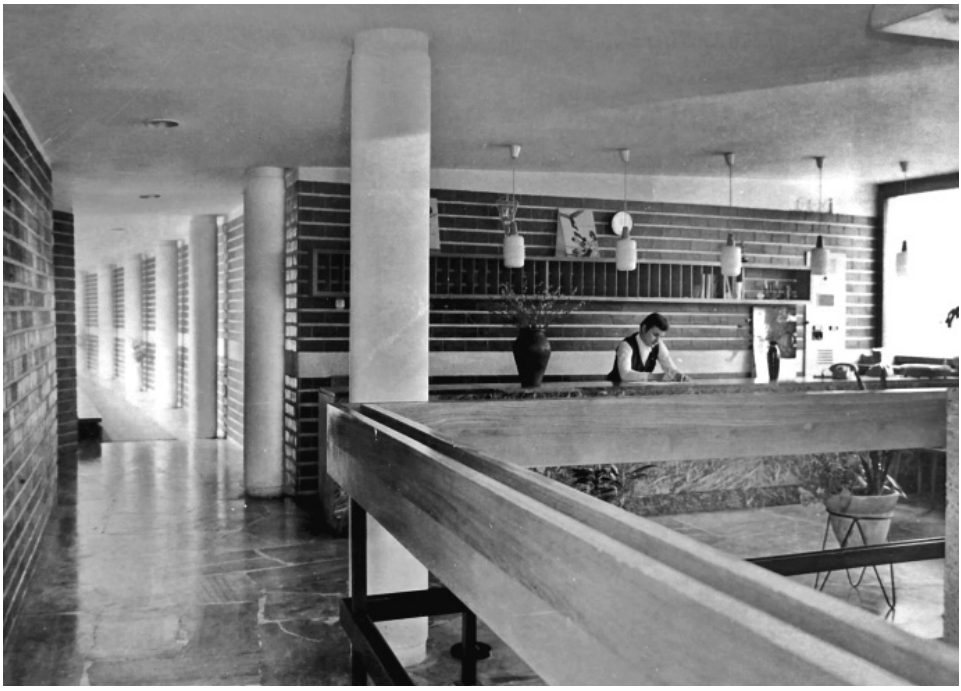

Fig. 149. Sports and Exhibition Hall in Katowice. Hotel reception. MLWUT, ref. no. FT 006552.

Fig. 150. Sports and Exhibition Hall in Katowice. Hall with a fireplace. SAK, fond 2753, ref. no. 1/353.

its cross section was trapezoidal. It was supported on 40 balancing columns composed of two parts with an articulated connection using the so-called intermediate ring. The columns were supported on spot footings. Due to the fact that the column was constructed as a control arm, the plane of the foundation ring was not deformed. The structure of the shell ('bowl') of the main hall was composed of four rings vanishing in the circumferential ring and 120 grid steel ribs. The hall roofing was constructed as follows: 120 radiating steel ropes were routed from the steel ring, on which the parabolic dome was rested. Each rope was split into two and anchored in the rigid steel roof ring. The poles splitting the rope served as stiffening after connecting them with rods and forming a framework. The middle part of the roof was circular and it was covered by a system of split ropes. In the supporting part, steel ribs being extensions of the bowl ribs served as supports of the roof slabs[215].

Undoubtedly, the main hall was a prototype. Part of the structure and even the equipment were prototypes, e.g. the steel structure contained approximately 70% of custom made components. Therefore, a lot of equipment unavailable on the Polish market was imported, such as lighting or audio equipment.

The interiors were very functional. Around the basis of the auditorium bowl, there was a hall with cloakrooms with glazed external walls and 13 entrances. 14 pairs of double stairs led from the hall to the inside of the auditorium bowl to the level of the bottom by-pass ring. From there, one could enter the upper by-pass ring level.

The auditorium was designed for 12,000 visitors, including 7,000 seats. Its design was very original, or even innovative. It was developed by architects on the basis of analysing important European and American halls of similar function. The auditorium was circular, and the arena was rectangular. However, it was attempted to remove the basic drawback of a circular auditorium, namely absence of the principal axis. It was introduced by cutting the conical auditorium with a plane described by designers as "Beta" plane. It was positioned at an angle to the plane of the auditorium base. Thus the bottom base of the auditorium was circular, and its top part was elliptical. As it was emphasised by the designers, the rule of shaping the main hall was a resultant of the system of the central auditorium of the

[215] M. Gintowt, M. Krasinski, *Hala widowiskowo-sportowa…*, pp. 307–313.

Fig. 151. Sports and Exhibition Hall in Katowice. Structure. SAK, fond 2753, ref. no. 1/369.

Fig. 152. Sports and Exhibition Hall in Katowice. Structure. SAK, fond 2753, ref. no. 1/369.

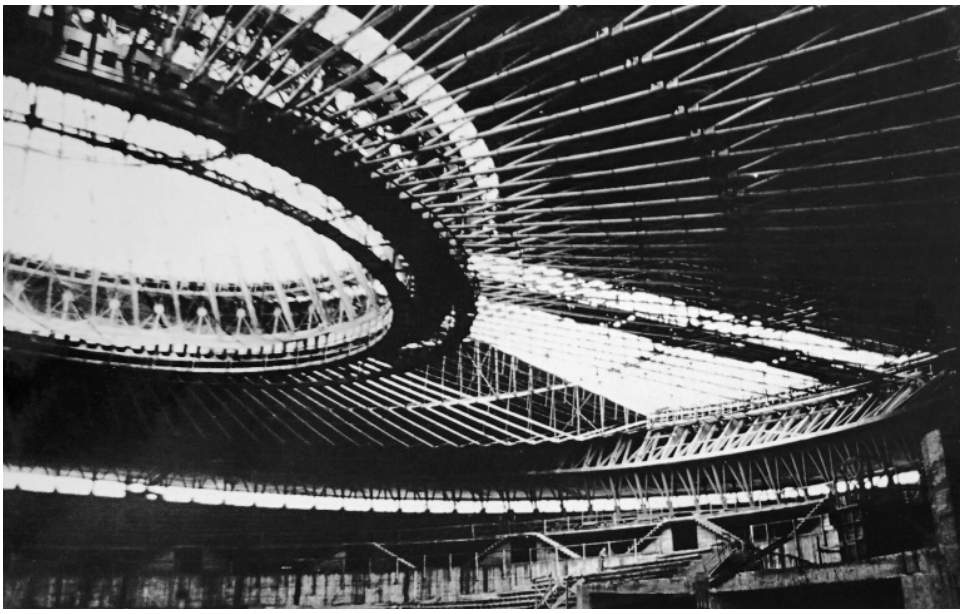

Fig. 153. Sports and Exhibition Hall in Katowice. View of the roofing structure. MLWUT, ref. no. FT 006534.

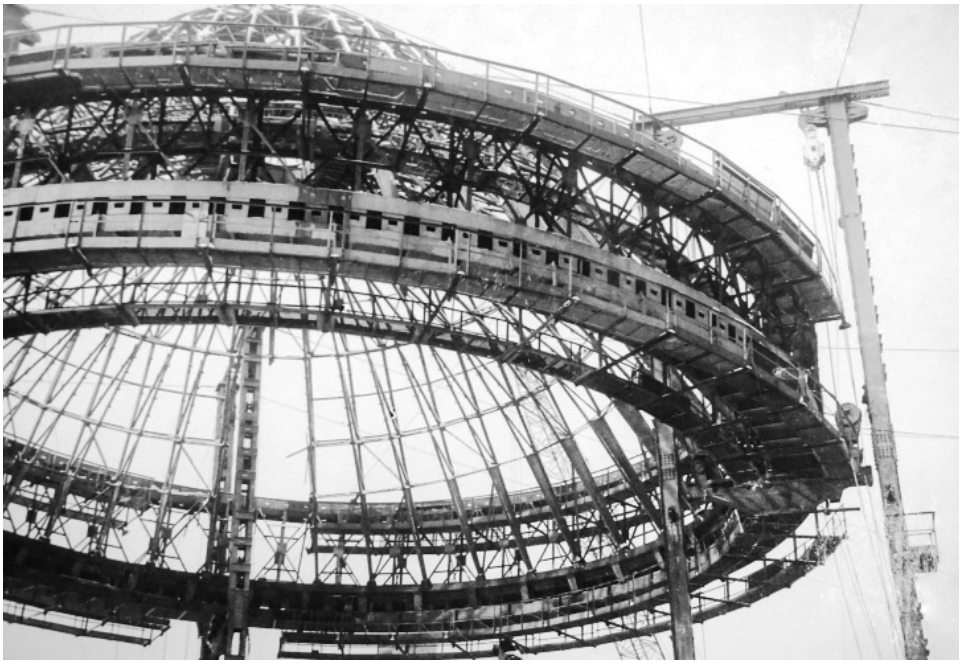

Fig. 154. Sports and Exhibition Hall in Katowice. Lifting the dome. SAK, fond 2753, ref. no. 1/369.

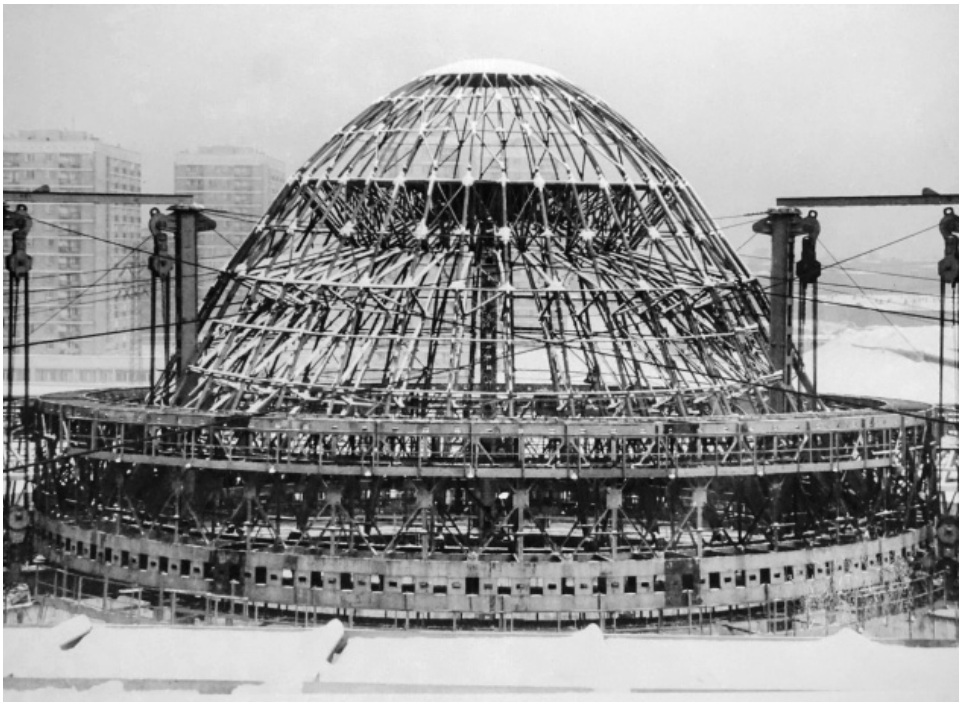

Fig. 155. Sports and Exhibition Hall in Katowice. The dome. SAK, fond 2753, ref. no. 1/369.

Fig. 156. Sports and Exhibition Hall in Katowice. Interiors. AHBSL, ref. no. 1/95.

Italian halls with the system of directional auditoriums of halls in Geneva, Dortmund or Essen[216].

The auditorium was divided into 37 sectors. Moreover, a 40-seat VIP box was designed there, and underneath there was a cabin for filming. Upper stands were surrounded by a row of columns made of steel pipes set like letter "V". The auditorium area could be shaped with movable walls, and if necessary, small stands could be taken out from underneath the sectors to the main floor area. The hall was lit by windows between external columns of the auditorium crown and windows in the dome.

For the first time in Poland halogen lights with the intensity of 3000 lux were used in the main hall. Remotely controlled spotlights were also installed, as well as modern audio equipment and a lit up scoring board. In order to achieve appropriate acoustic effects, the walls were finished with polyamide cotton wool and ash wood panelling. The floor in the hall and accompanying rooms was made of clinker manufactured in the plant in Oldrzychow.

Interiors were carefully designed and made. Their designs were created in Katowice Branch of the Visual Arts Studios. In grand halls, grey and black granite was used for floors and some of the walls. In some places, even golden mosaic appeared. Natural materials such as stone, wood and bricks were used in the hotel part. The hotel reception and corridors were finished with granite and ash panelling, whereas the floors were made of marble. Journalists drew attention to the fact that the architects had selected those materials to create cosy atmosphere. The designers themselves emphasised that the interiors were relatively colourful, as various materials were used there, as well as two-colour walls in the black and white tones. They also noticed that extensive use of stone in many rooms resulted from the necessity to mask the sloppy wall finishing. They were not fully satisfied with the effects, and they went on to write: "The interiors do not satisfy us fully, as not always they are a result of our tastes"[217].

The expression of external façades was determined by characteristic cladding made of grey asbestos and cement tiles. Washed river pebbles were used for some finishing, e.g. of external handrails.

In 1974, there were plans to extend the hall with a complex of three swimming pools: two pools with the dimensions of 25 m x 50 m (including

[216] Ibidem.
[217] Ibidem.

Fig. 157. Sports and Exhibition Hall in Katowice. Interiors. SAK, fond 2753, ref. no. 1/353.

Fig. 158. Sports and Exhibition Hall in Katowice. Interiors. SAK, fond 2753, ref. no. 1/353.

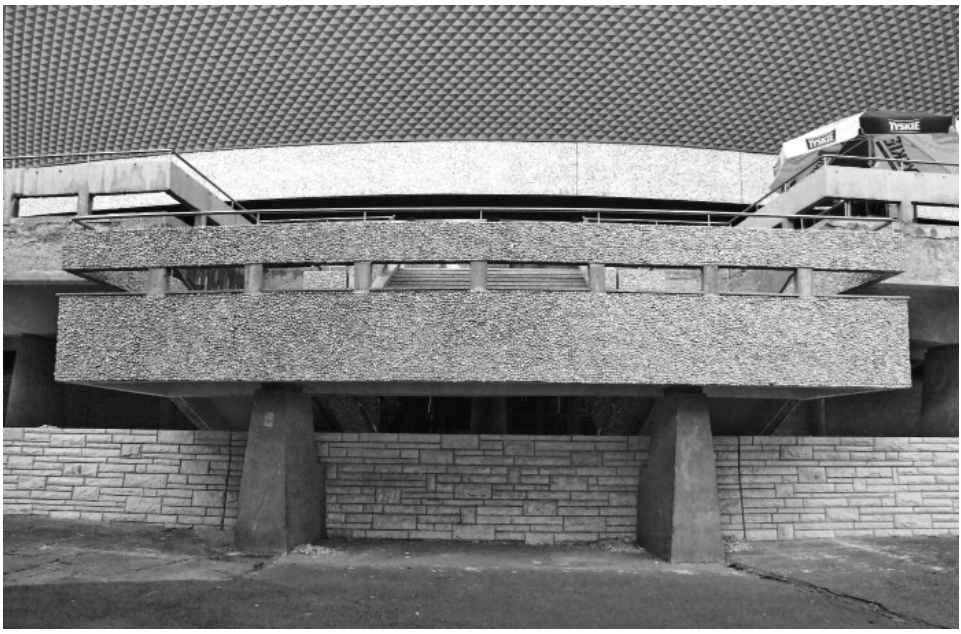

Fig. 159. Sports and Exhibition Hall in Katowice. Façade component. Photo A. Borowik, 2016.

one with stands for 2,500 viewers) and a diving tower pool. They were to be equipped in a modern manner; among others, it was planned to install underwater visual equipment allowing the trainer to monitor movement of swimmers. The building was to take an interesting architectural form, contrasting with the hall, but finally, it was not performed.

The Sports and Exhibition Hall in Katowice became a symbol of the then-contemporary Polish architecture and it enjoyed deserved international fame. T. P. Szefer, an architecture critic, wrote about this type of buildings: "Sports, leisure and healthcare construction sector represents a high level in Poland. It serves people, allows fuller use of equipment developing physical education, organising leisure forms and improving healthcare services. Sports architecture is increasingly an object of aesthetic contemplation for many viewers of sports events, which fill up many millions' auditoriums thanks to television. More and more clearly, it starts to accompany active sportsmen in their everyday training efforts and surely it starts to support their work. 'What a beautiful hall', said the TV reported to the audience of the first sports tournament played in Katowice-based 'Spodek', the biggest Polish sports facility (designers: M. Gintowt, M. Krasinski, A. Zorawski). Beautiful architecture, like no other thing, is becoming an inseparable

attribute of a beautiful show"[218]. Other journalist put it more briefly, but so truly: "In the Koszutka district of Katowice, it was decided to build something that will shock the world"[219].

The Sports and Exhibition Hall won acknowledgement of its contemporaries and it became an icon of the Katowice architecture. In 1961, the designers' team, i.e. Maciej Gintowt, Jerzy Hryniewiecki, Maciej Krasinski, A. Zorawski were awarded the first prize. The following was written in the justification: "The spatial and structural solution is characterised by real boldness and innovation in search of a new form of expression of the interiors and the building body, totally conforming to the contemporary trend of developing architecture and technology; the work defines ambitious challenges, whose solution will become an element of technological progress in Poland and even in the world, for this kind of buildings". In 1972, the team was awarded the 2nd national prize. The team was composed of: Maciej Gintowt, Maciej Krasinski, Stefan Barabach, Andrzej Keller, Jozef Mily, Stanislaw Nowak, Zygmunt Puchala, Aleksander Wlodarz and Andrzej Zorawski as the main constructor.

Henryk Buszko described the Sports and Exhibition Hall in Katowice as the most outstanding work of architecture of the post-war 30 years' period, in line with the main railway station. He wrote that "[...] the body of a tilted disc crowned with a dome, suspended over the base part gallery, and enriched with smaller bodies of the accompanying buildings (the ice rink and exercise gyms) is a hallmark of the city thanks to its scale, location and distinctiveness of shape. It is compatible with the DOKP office block, walls of the big 'Superjednostka' residential building and the sculpture: a three-wing body of the Silesian Insurgents' Monument. The complex of those buildings grouped around the Roundabout, creates a culmination of the Katowice centre plan, spread between the Main Square and the Roundabout"[220]. In 1971, Andrzej Wrazidlo called the Sports and Exhibition Hall in Katowice a monument of the contemporary Polish architecture and construction thought[221]. Also Czeslaw Kotela, the architect of the Silesian voivodeship, praised the architectural and symbolic value of the building, writing: "It seems that its attractive form will become a hallmark of Katowice,

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[218] T. P. Szafer, *Polska architektura…*, pp. 38–39.
[219] [g], *Hryniewiecki podbił…*
[220] H. Buszko, *Kształtowanie się odrębności…*, p. 52.
[221] A. Wrazidlo, *Katowice, które kochamy*, "Dziennik Zachodni", 27 January 1972.

just as the Palace of Culture became a hallmark of Warsaw"[222]. The building was a big tourist attraction. Every year, it was visited by hundreds of trips not only from Poland, but also from different countries of the world. In 1974, the number of trips was estimated to be 800[223].

The architects themselves were not satisfied with the building surrounding[224]. The designers were irritated by accidental nature of the location of the Hall, DOKP high-rise building and residential buildings from the north. The assessment was very cruel: "These buildings are fighting with each other and none of them is the winner"[225]. The authors wrote: "The main concern was to ensure that enlarging the existing elements and adding new ones would not reveal accidentality of action [...]. Apart from other negative effects, slow pace of construction gives time to many people and creates a possibility to intervene in the issues of the program and the design"[226]. They also emphasised that the tilted conical bowl of the auditorium followed from functional reasons, not from the preference for complicating the shape.

The Sports and Exhibition Hall in Katowice is part of the trend described by Agnieszka and Maciej Klopotowscy as "modernism of cosmic fascinations"[227]. It is difficult to indicate a direct inspiration of the building form. In the then press, it was compared to a sports hall in Saint-Nazaire, erected according to design of R. Vissuzaine, L. Longuet and the constructor Rene Sarger[228]. Andrzej Wojda compared it to excellent engineering architecture of the previous centuries, mainly to the works of Robert Mailart, writing: "[...] the hall is an example of contemporary, developmental Mailart's trend of shaping"[229]. Hryniewiecki, who according to the present findings was not a co-designer of the hall, pointed to the South American architecture as the source of inspiration[230].

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222 C. Kotela, *Architektura*, "Trybuna Robotnicza", 2 January 1961.
223 *„Spodek" atrakcją turystyczną*, "Dziennik Zachodni", 17 October 1974.
224 M. Gintowt, M. Krasinski, *Hala widowiskowo-sportowa…*
225 Ibidem.
226 Ibidem.
227 A. Klopotowska, M. Klopotowski, *Prześcignąć czas – modernizm kosmicznych fascynacji*, in: *Definiowanie modernizmu*, eds. P. Marciniak, G. Klause, Poznan 2008, pp. 169–181.
228 J. Rakoczy, *Nowe śródmieście Katowic…*
229 A. Wojda, *Tendencje uprzemysłowienia budownictwa w Polsce*, "Architektura" 1971, 1, pp. 22–28.
230 J. Hryniewiecki, *Śląska „Wieża Eiffla"*, "Dziennik Zachodni", 25 March 1960.

Fig. 160. Sports and Exhibition Hall in Katowice. Construction workers. SAK, fond 2753, ref. no. 369.

The history of very long construction process and many related problems can be traced on the basis of the preserved archive documents of the Organisational and Legal Department of the Board of the Voivodeship People's Council in Katowice[231]. The documents are an opportunity to have a closer look at the problems faced by the participants of the investment process involving the buildings which were then described as a "priority". Projects of this kind were something more than mere satisfaction of the society's needs. They were a proof that the People's Republic of Poland could make outstanding buildings, following the global trends[232].

Jerzy Zietek's personal commitment in the Hall construction process was emphasised several times. The preserved documents confirm this fact thoroughly. They evidence many personal interventions about the design, structure or materials, hundreds of meetings on basic things but also smallest details. For example, there is a preserved document recommending the design of Hall backup facilities interiors to be submitted for Zieteks'

231 SAK, BVNC, OL-D, ref. no. 88.
232 Ibidem.

personal approval[233]. This personal commitment of the voivodeship governor is also mentioned as an anecdote by engineer Zygmunt Puchala, the then Hall site construction manager: "General Zietek not only dealt with handling the impossible things, but he also supervised the progress of works. We worked in a three-shift system, and sometimes, without informing anyone, he would come to the construction site at 4 a.m. and ask, 'Hi guys, then show me what you've done'. And when he saw everything, he would say, 'Great, then go to Ulfik', recalls the engineer. Ulfik, Zietek's assistant, always had something special for such occasions"[234].

b. DOKP Office Building

Another city centre high-rise building worth mentioning, unfortunately non-existent now, is the office block of Regional Directorate of the State Railways near the Katowice Roundabout. It was necessary to erect a new rail traffic head office as many buildings had been demolished to make room for the new main railway station.

The design works on this building lasted for several years. The first plans of DOKP office block complex were made in 1958 by Henryk Buszko and Aleksander Franta. The complex was to be erected in another place, at the upper section of Armii Czerwonej Street, opposite "Galeriowiec" designed by Mieczyslaw Krol. Architects designed a complex of tall buildings with interesting, triangular floor plans, which were arranged together[235].

Initially, it was planned to erect a 22-storey tower block at the Katowice Roundabout. In 1961, "Miastoprojekt" Katowice was ordered to prepare two options. They were developed by teams of Jerzy Gottfried and Zbigniew Rzepecki, and Stanislaw Kwasniewicz. In both designs, almost complete glazing of external walls was proposed. S. Kwasniewicz based his concept of the example of the famous Pirelli Tower in Milan designed by the team of Gio Ponti and Pierre L. Nervi. He applied characteristic curtain wall façades. Rzepecki and Gottfried's skyscraper consisted of two parts; a slender and tall, 22-storey part with offices, and a low, rectangular one where outpatient clinics, laboratories, workshops, a restaurant and

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233 *Notatka w sprawie rozmów o bieżących problemach budowy Woj. Hali Widowiskowo-Sportowej w Katowicach, 29 marca 1968 r. w salce „Łani" WPKiW*, SAK, BVNC, OL-D, ref. no. 88.

234 M. Karpinska, *Spodek to…*

235 *Z rysownicy architekta*, "Trybuna Robotnicza", 14 September 1958.

Fig. 161. DOKP office building in Katowice. Photo A. Borowik, 2014.

an archive were to be arranged. The body of the tall part was slightly bent along the vertical line, resembling a boomerang. Architects proposed a reinforced skeleton structure with transverse layout of load-bearing walls, used commonly in residential construction. Such a structural system used for an office building significantly reduced flexibility of the floor plan – the shape of office rooms was restricted within a 6-metre module. Training rooms were designed on every other storey. Their floor space was 60 m^2 and 90 m^2. The following was written about the design: "The hall silhouette, a characteristic rounded body, determined the office block form. As a contrast, next to the Hall it was decided to locate a building with a strong emphasis on the vertical line"[236]. Finally, Rzepecki and Gottfried's concept was approved for further analyses, but an appellation was made against that decision, and the dispute was to be settled by the Committee

[236] [A. Jur.], *Z rysownicy architekta*, "Trybuna Robotnicza", 3 November 1961.

of Construction, Urban Planning and Architecture[237]. Ultimately, the concept was not implemented.

Soon, a concept of the building structure and its height were changed. It was decided to erect an 18-storey skyscraper in the form of a steel structure skeleton, module 6.6 m x 6.6 m. In the years 1965–1966, its concept was developed by Gottfried and constructors L. Marchwicki from "Mostostal" Zabrze and Wlodzimierz Feiferek from "Miastoprojekt" Katowice. Rzepecki did not participate in designing. The steel structure of the tall part was made by Zabrze-based "Mostostal". Prefabricated reinforced concrete ceilings and stairs were also used.

Regional Directorate of the State Railways took over the land from Board of the Voivodeship People's Council in Katowice and "Katowice" coal mine. It became necessary to demolish the existing residential building at Kopalniana 10 Street. Construction of the skyscraper was started in 1966, but due to the use of steel and aluminium, which were deficit materials, as well as innovativeness of certain solutions, many problems were encountered and the construction process lingered on. For example, in 1966, the Warsaw Committee for Using Aluminium assured supplies of 20 out of 70 tons of aluminium necessary for implementing the investment. However, this quantity was reduced due to the concluded exports agreements. In 1967, the steel frame was almost completed. In 1968, the construction was suspended due to mistakes in the design of heating installation. Ministry of Transport, being the investor, intended to install a modern heating system based on Swedish solutions. Initially, it was planned to buy the equipment in Sweden, but plans changed and documentation was to be drawn up by a Polish company, that had any experience in this kind of designs and prepared it incorrectly. Therefore, it was not possible to "close" the building and start finishing the interiors in the planned time. Another delay was caused by the fact that French "Otis" lifts for vertical transport were not delivered on time. Finally, the skyscraper was equipped with six fast 12-passenger lifts manufactured by "Otis", moving with speed of 3.5 m per second. However, they were not installed until 1969. In 1969, the structure was in building shell condition, and in 1972 it was handed over for operation.

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[237] *Informacja dla Członka Rady Państwa i Przewodniczącego W.R.N. – Tow. Płk. J. Ziętka*, 1966, SAK, BVNC, OL-D, ref. no. 82.

The building was composed of three main parts: the main part in the form of a slender tower about 80 m high and two lower blocks behind the tower: single and double-storey buildings joined with a connecting passage.

There was a low-rise windowless part in front of the skyscraper, which accommodated the entrance zone: the hall and auxiliary rooms. The main entrance of the building was wide and filled with aluminium metalwork. It was preceded by wide stairs. Recessed walls finished with stone formed a compositional frame for the entrance.

The skyscraper floor plan resembled two connected but shifted rectangles. This solution aimed to eliminate the impression of monotony, which could have appeared if a uniform, 60 metres long façade had been used. The tall building consisted of three segments: the ones on both sides accommodated office open space rooms, the central one was a circulation path (two staircases and lift shafts) and two office suites. The staircase of the tall part was arranged in an interesting manner; with two double flights of stairs and a platform. On one hand, it eliminated the necessity to bypass the lift shafts, and on the other hand, as Anna Syska mentions, allowed effective circulation[238].

The basic body of the building was a slender cuboid. The architect deliberately selected that form, in contrast to the horizontal and round Sports and Exhibition Hall. The author himself wrote in 2013 about his inspirations while designing the building, "[...] highlighting the place where key traffic arteries cross with a tall building, visible from far away, serving as a signpost for better navigation [...]; creating a uniform and balanced body, not overwhelming with its scale and furnishing or its eccentricity, creating a distinctive expression that differs from residential development [...]; differentiating and contrasting the skyscraper with the exhibition hall, at the same time making a reference to the monument visible in the decoration of the top façade, forming a background for the monument and a spatial relationship with it; constant care about fitting into the existing surrounding, harmonizing and supplementing the elements mutually, appropriate atmosphere, functionality and greenery"[239].

Longer parts of the building were designed as curtain walls with the structure made of aluminium. Their composition was a raster of rectangular

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[238] A. Syska, *Budynek przemyślany w każdym calu*, in: *Piękne, użyteczne, zbędne… Obiekty kolejowe w Polsce*, eds. M. Kapias, D. Keller, Rybnik 2016, p. 363.

[239] *Notatka Jerzego Gottfrieda nt. budynku DOKP w Katowicach*, 2013, cited from: A. Syska, *Budynek przemyślany…*, p. 367.

windows and curtain panels made of aluminium trapezoid sheet. All the windows on the east side were equipped with movable sun blinds. Side façades were treated like sculptures; they were laid with prefabricated components, namely big rectangular slabs with a beautiful bossage drawing. According to Jerzy Gottfried, this was a praise of expressive form of Silesian Insurgents' Monuments, for which one of the walls was to be the background. Bottom parts of the skyscraper, similarly to the entrance part, were laid with sandstone, while the area of the building base was finished with granite.

The lower part was designed like a comb in order to ensure optimum lighting of the rooms. As Gottfried put it, it performed the function of crepidomy, i.e. the base for the tall part[240]. It was to accommodate social facilities, i.e. an outpatient department, a day hotel for travelling employees, a canteen, a company outpatient clinic, a technology and rationalisation club, a hairdresser's, cloakrooms etc. There were to be file archives in the basements, in order to eliminate huge file cabinets from the office rooms. The hotel part did not have any windows from the outside. It was lit by an internal patio. That solution was to ensure isolation from a busy street[241].

Single and double-storey buildings of the lower part did not play a significant compositional role in the discussed complex. They were low, cuboid, with definitely horizontal composition and completely subordinated to the urban and architectural hallmark, i.e. the slender and tall main building. Their longer walls were crossed with large windows in strip-like arrangement. Some spaces between specific elements of the complex were solved as greenery courts isolated from the busy W. Rozdzienskiego Street by walls made of huge granite blocks. They were arranged in such a manner that they formed almost a sculpture-like composition, resembling the works of Constantino Nivola, an architect and a sculptor[242].

About 30% of the building was occupied with control, tele-technical, walkie-talkie and radio equipment, whereas the remaining part accommodated offices for around 2,100 people. Customer service departments were localised on the lower floors (e.g. social, HR and payroll, administration and maintenance, and legal departments). One of the floors was occupied with a dispatcher's centre, controlling the operation of the largest in Poland railway junction employing about 60,000 people.

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240 A. Syska, *Budynek przemyślany…*, pp. 357–371.

241 Ibidem, s. 362.

242 J. Soltan, *Constantino Nivola*, "Projekt" 1958, 4, pp. 24–28.

Fig. 162. DOKP office building in Katowice. Granite walls of the court. Photo A. Borowik, 2014.

The office function was predominant in the tall building. Management rooms were designed near the staircase of each floors, and on the sides, there were two big rooms with glazed walls. Over 50 people could work in each of them. On each other floor, there were lunch rooms for the employees. About 65% employees were to work in open space rooms, whereas the others received traditional rooms. These were, among others, directors', managers' rooms, secretary rooms, reception rooms, silent workrooms, confidential rooms, archives, a library and a mail sorting room. In the employee rooms, desks were to be set in groups, following the Swedish example, and the groups were to be separated from each other with wall units and plants. On each floor, there were also customers' reception rooms.

In the 1960s, there was a debate across Europe regarding the manner of organising work and designing offices. Among others, it was discussed whether workrooms should be small or big. The open space layout was quite

commonly used in the West. It was not so popular yet in Poland and the DOKP building was the first example of applying that system, and consequently, the new organisation of office work. Its innovation was emphasised in the then professional press. Several years later, this solution was applied in the new office building of the Voivodeship People's Council in Bydgoszcz, indicating its advantages: "Sergiusz Melaniuk, Secretary of the Presidium of the Council, confirms better performance of men of work and more effective organisational coordination. Managers of departments say openly, attendance lists are not necessary any more. You can see straight away who is at work. There is no more walking with papers from one room to another. [...] Organisation of the office rooms affects not only effectiveness of work, but also bonding the employee teams"[243]. Open space offices did not work well in DOKP office block. In the next years, open spaces were divided with plasterboards, returning to the formula of individual work.

The building's interiors were designed in Katowice Branch of the Visual Arts Studios. It may be assumed that some of the sketches were made by J. Gottfried, cooperating with the Studios under contracts of mandate, which was a common practice at that time. The offices were functional, and the shared areas, i.e. the hall or staircases, were grander. For example, walls of the hall were finished with marble from the so-called Zygmuntowka quarry.

The building was one of the stages of the long-term plan of constructing a modern system of managing the Silesian railways. It was to be an administrative building, but also a technical dispatcher's centre and the headquarters of modern management methods. The skyscrapers was called the "captain's bridge" for trains, "the most modern control facility in Poland"[244]. Jerzy Zietek himself described it as follows: "This building was erected not only to improve the work of railway administration, but first and foremost to enhance the railway system management and to improve its functionality"[245]. The cost of investment was about 119,000,000 zloty.

Many similarities can be found with the form of the building. Among the well-known ones are the office tower "Seagram" at Park Avenue in New York, 150 m high, designed by Mies van der Rohe and Philip Johnson, erected in the years 1954–1958. Similarly to the New York project, grand,

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243 T. Bazylko, *Funkcjonalność biura*, "Fundamenty" 1971, 1, p. 6.

244 [wy], *„Mostek kapitański" dla setek pociągów*, "Dziennik Zachodni", 17 September 1969.

245 [woź], *Surowa kontrola przebiegu realizacji inwestycji budowlanych*, "Dziennik Zachodni", 3 October 1970.

Fig. 163. DOKP office building in Katowice. Façade component. Photo A. Borowik, 2014.

extensive space was arranged in Katowice. At that time, similar buildings were constructed in Poland. An example of a modern and light office block is Centrum Techniki Okretowej [Ship Design and Research Centre] "Zieleniak" in Gdansk from the years 1966–1969 (designed by S. Tobolczyk and J. Strzalkowska, implemented by Z. Zaborowski, W. Zalewski, P. Chomczyk). Its body received a distinctive form: the glazed curtain wall was slightly curved two times.

Katowice-based DOKP tower was definitely of a symbolic nature. It was the tallest building in Katowice, 90 metres high. The press described it as the "skyscraper" or "hypermodern DOKP office tower, the first in Silesia and in Poland"[246].

[246] [lc], *Rozpoczęto budowę katowickiego „drapacza chmur"*, "Dziennik Zachodni", 9 December 1965, *Supernowoczesny biurowiec DOKP. Pierwszy na Śląsku i w Polsce*, "Dziennik Zachodni", 9 December 1965.

The walls were finished with glass and panels made of aluminium, a deficit material. Modernity of the form and the applied materials were a manifest of progress and importance of the People's Republic of Poland and its representative: Regional Directorate of the State Railways. The building of Katowice-based DOKP was demolished in the years 2014–2015.

c. Silesian Insurgents' Monument

Silesian Uprisings were employed in the propaganda of the socialist authority. A special role was played by an initiative of erecting a monument commemorating those events in Katowice. In 1966, final celebrations of the 1000th anniversary of the Polish state were held, and their culmination were to be the ceremony of laying the foundation stone under the Silesian Insurgents' Monument in Katowice and unveiling the Monument of Revolutionary Act in Sosnowiec. The official state propaganda claimed that Upper Silesia was Piasts' dynasty heritage and the Polish culture was always predominant on its territory, as the Poles were majority and the Germans were easily subject to Polonisation (sic!). It was even claimed that Poland and Silesia were unity in terms of their history and ethnics. The Silesian Uprisings were called the first people's uprisings in the history of the Polish nation. It was also emphasised that Silesia was a kind of colony for the Germans, and "it was only after it became part of the People's Poland that it started to live for real, to develop comprehensively and harmoniously, gaining an honourable title of the industrial heart of Poland"[247]. Attempts were also made to promote the thesis that Upper Silesia and Dabrowa Basin were joined together. Dabrowa Basin was described as the "cradle of revolutionary traditions". It was claimed that "Especially strong were the ties joining Silesia with Zaglebie, and those ties were split by an artificial barrier"[248]. Therefore, construction and unveiling the Katowice Silesian Insurgents' Monument and Sosnowiec Monument of Revolutionary Act were of significant propaganda importance not only in the region, but also across the whole Poland.

The idea of erecting the Monument of Silesian Insurgents in Katowice was officially initiated by the Warsaw Committee of the National Unity

[247] Speech made by J. Zietek during Plenum of the Front of National Unity in 1966 entitled *Nasza praca jak niegdyś walka miarą naszego patriotyzmu* [*Our work like in the past is a measure of our patriotism*], SAK, BVNC, OL-D, ref. no. 88.

[248] Ibidem.

Fig. 164. The Silesian Insurgents' Monument in Katowice, 1968. MLWUT, ref. no. FT 006494.

Fund. It was to be a gift from the capital city to Upper Silesia, a certain repayment for helping in the post-war rebuilding of Warsaw. This was described as follows: "The war was still continuing, but the miners and founders, following the motto 'The whole nation is building its capital city', took a decision to rebuild Warsaw. At the end of February 1945, the first train with coal came to Warsaw. Afterwards, there were hundreds

of others"[249]. In 1946, the Silesians donated to Warsaw the Poniatowski Bridge, and in 1949, Silesian and Dabrowski Bridge. It was estimated that within twenty years, authorities of the Katowice Voivodeship allocated 413,500,000 zloty for rebuilding the capital city, i.e. 1/3 funds of the Social Fund for Rebuilding the Capital City.

A Committee for Constructing the Monument was appointed, with its presidium composed of: Zenon Kliszko, Marian Spychalski, Edward Gierek, Stanislaw Kociolek, Jerzy Zietek i Janusz Zarzycki and a special Executive Team, which was composed of: Jerzy Zietek, Janusz Zarzycki, Czeslaw Kotela, Marian Zawila and proxies of Presidium of the Voivodeship People's Council in Katowice and Presidium of Warsaw National Council.

There were many meetings concerning construction of the monument held in the office of Jerzy Zietek, the then chair of Presidium of the Voivodeship People's Council in Katowice, where the most important decisions were taken concerning the monument, its location and form. At the beginning, the topic of its location was discussed. In 1964, three places were considered: today's Sejmu Slaskiego Square, Grunwaldzki Square and City Center (where it was finally localised). While reviewing this issue, the following were considered: development status and finishing condition of the surrounding area, possibility of directing manifestations, and the monument central location. In 1965, during a meeting of a Social Committee, today's Sejmu Slaskiego Square was selected, while "zieleniec" [greenery area] at the Roundabout was indicated as an alternative solution. The Committee was composed of scientists, officials, sculptors and architects, such as Jerzy Kwiatkowski, Teresa Michalowska–Rauszer, Augustyn Dyrda, Jerzy Moskal, Aleksander Franta, Mieczyslaw Krol and Andrzej Czyzewski.

Another issue which was addressed was the theme and name. Wilhelm Szewczyk was appointed as a consultant. Initially, the monument was to be named "Monument of Heroes of the Silesian Uprisings". In 1965, Marian Spychalski, Marshall of Poland and at the same time chair of the Social Fund for Rebuilding the Capital, intervened in this matter. In the letter to Jerzy Zietek, he suggested using the idea of Jerzy Konrad Lokiec from Radzionkow, who was the son of a Silesian insurgent. He proposed to call it simply the "Silesian Insurgents' Monument". After consulting Edward Gierek, this change was accepted.

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[249] *Oni nam – my im*, "Dziennik Ludowy", 11 November 1965.

According to Jerzy Zietek's suggestion, out of four proposals of the Association of Visual Artists regarding the competition, a formula of nationwide closed competition was selected, with the participation of 11 teams of designers. However, in 1965, during the meeting with officials and party activists from Warsaw, it was decided to prepare a nationwide open competition and to locate the monument at the Roundabout. It was also concluded that the monument should be as communicative as possible. Presidium of the City People's Council in Katowice started preparations for conceptual assumptions of the monument, and the Silesian Scientific Institute developed an outline of Silesian uprisings with a bibliography for the competitors.

The competition was organised by the Executive Council of the Association of the Polish Visual Artists and the Executive Council of Polish Architects Association. As many as 116 competition works were submitted. The first session of the competition jury was held on 24 September 1965 in the building of the National Library at Krasinskich Square in Warsaw. The session was chaired by Marian Spychalski. Four assessment criteria were defined: appropriate conceptual contents (communication, best depiction of the idea of uprising act), artistic values of the sculpture element, appropriate location layout of the monument and surroundings, and reality of performance. Between 25 and 27 September 1965, sessions were continued, which resulted in selecting a concept of Gustaw Zemla, a sculptor and Wojciech Zablocki, an architect.

Apart from the first prize, two other prizes and 10 distinctions were also granted. The second prize was awarded to the concept of Henryk Borys, a sculptor, Jozef Lowinski, an architect and Ryszard Fedorowski and Marta Wedrowska, students of architecture as well as Ewa Olszewska–Borys a student of Academy of Fine Arts (Warsaw)[250].

The decision was unanimous. It is worth quoting a fragment of justification of the jury verdict: "The design corresponds fully to the objective of the competition as a form of three strong, laconic solids, which if appropriately performed, will fulfil the task of expressing the idea of three uprising acts. A clear, strong and synthetic sculpture form adds dynamics to the human figures that are well-embedded in the spatial arrangement of the place. Their many-directional setting creates many lighting opportunities for the sculptor's solid, both in the light and in dramatic shadows it gains new expressional

[250] "Komunikat SARP" 1965, 9.

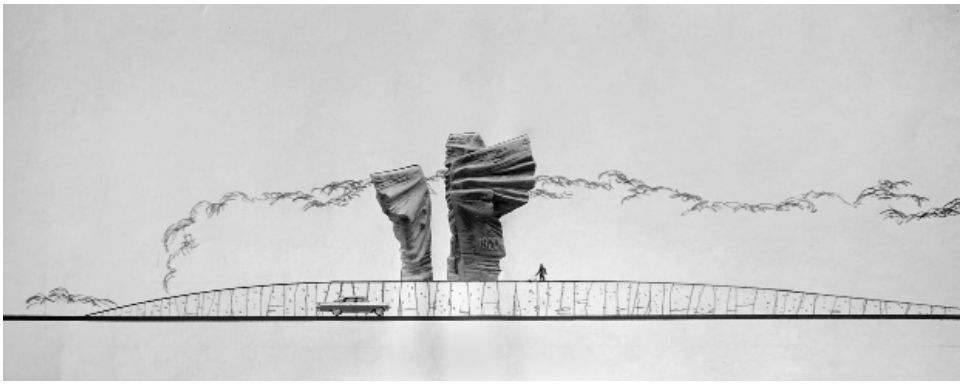

Fig. 165. The Silesian Insurgents' Monument in Katowice. A design concept, G. Zemla, W. Zablocki, around 1966. MA, ref. no. MAT IIIc 97.

assets. Despite its abstract features, the form of solids is expressly communicative. It imposes an understanding of the form of structural surfaces and human figures as metaphors of many elements of fighting acts and victory. The above advantages of the design, its location and proposed the background impose using light colours, so that in the surrounding of architecture and greenery, the monument may play with its full form and body dynamics"[251]. The following was written about the concept: "It represents three sculpting elements (3 uprisings) shaped like wings, being associated with the wings of ancient Nike and the wings of hussars. There is a symbolic torch in the middle of those three sculptures"[252]. "The whole sculpture is elevated about 5 metres above the roundabout level because of its interesting land topography. The advantage of this work is its expression, high communication level, the concept of location and the possibility of gathering a lot of people around the monument (celebrations)"[253].

Originally, the wings were to be carved in granite, but finally, they were made of bronze. This, similarly to replacing the urn with the symbolic torch, was the decision of the Board of Appraisers of the Fine Arts Studio, which

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[251] S. Henel, *Pomnik uskrzydlony – symbol zwycięstwa idei i bohaterstwa czynu powstańców śląskich*, a press release, SAK, BVNC, OL-D, ref. no. 86.

[252] Originally, instead of the symbolic torch, one-metre urn was designed, surrounded by smaller ones which were to contain earth from the places where uprising battles were fought, [ac] *Pomnik Powstańców Śląskich – w brązie*, "Życie Warszawy", 19 March 1966.

[253] *Informacja dla Przewodniczącego Prez. WRN Tow. Płk. Jerzego Ziętka w sprawie dotychczasowego przebiegu Konkursu na Pomnik Powstańców Śląskich z dnia 30 września 1965 r. sporządzona przez Wydział Urbanistyki i Architektury*, SAK, BVNC, OL-D, ref. no. 85.

was managed by Janusz Zarzycki, Chair of Warsaw National Council. When the final decision was taken about location of the monument, Gustaw Zemla using onsite weather balloons determined the height of the wings and their proportions in relation to the bastion.

In May 1966, on the 45th anniversary of the 3rd Silesian Uprising, a ceremonious monument construction was started. It became necessary to deforest valuable historic stand of trees, composed mainly of ashes, chestnut and elm trees which, according to the city plan guidelines, were originally a fragment of a greenery belt from "Kopalniana" housing estate westwards. A valuable garden pavilion in the form of a neoclassical monopteros was also demolished. Earth and ashes from places where uprising battles were fought, such as Budziszyn, Berlin or Westerplatte were brought to the monument construction site. The urns and foundation act were placed in the crypt under the monument, designed by Wojciech Zablocki. The stone was extracted from as many as three quarries. The bronze wings were cast in Gliwickie Zaklady Urzadzen Technicznych [Gliwice Technical Equipment Plant], a company specialising in this kind of projects. It was the same plant that cast the Warsaw Nike even though, as it was emphasised, it was five times smaller than the Silesian wings. The construction works were performed by Przedsiebiorstwo Budownictwa Przemyslowego [Industrial Construction Plant] in Katowice.

Fifty-three tonnes of bronze, which was a regulated material, were needed for the monument. Therefore, a public collection of non-ferrous metals was held for that purpose, to "compensate this quantity of bronze to the national economy". The collection was organised by the Union of Fighters for Freedom and Democracy and the National Committee of the Silesian Uprisings Veterans. The bastion was cladded with Strzegom granite blocks. Gypsum castings of the wings were made by Visual Arts Studios supervised by Gustaw Zemla. Wojciech Zablocki managed the author's supervision. He measured the completed components of the retaining wall and provided stonework designers with data so as to eliminate errors[254].

The monument construction definitely had a propaganda effect. On 23 March 1967, in "Trybuna Robotnicza" there was an article signed by Jerzy Zietek, under a meaningful title *Pomnik – jako dokument i zobowiązanie*

[254] J. Zietek took a decision to extend the square around the Monument, so finally the construction of the library planned for so many years was quit, *Notatka z konferencji Przewodniczącego J. Ziętka – w dniu 8 marca 1967 r.*, SAK, BVNC, OL-D, ref. no. 85.

Fig. 166. The Silesian Insurgents' Monument in Katowice. Bastion design, G. Zemla, 1966. MA, ref. no. MATIIIc 97.

[The monument as a document and an undertaking][255]. While writing about the "document", it was attempted to make the monument a "symbol of our continuous existence on that earth". It was also written that "the People's Poland made the ideals of uprising fights part of its origin"[256], trying to make those ideals a symbol of "returning" Poland to the western land: "[...] the Silesian people, with weapons in their hands, documented the necessity of Poland's existence behind the Oder River and our return to the western land was not only a 'fancy' of politicians, as certain bourgeois historians say that are critical about us, but it was a natural consequence of history, which already then, in 1919–1921 was trying to divert Poland's attention from the East to the West". The monument was also to become a symbol of ties between Silesia and Warsaw. It was written: "Three winged stone solids will be a symbol of the 'Piasts' Eagle' action in Silesia, which was guarding the eternal Polishness of this land"[257]. Undoubtedly, this project was of *quasi*-defensive nature, as a bastion made of huge granite blocks was designed

[255] J. Zietek, *Pomnik – jako dokument i zobowiązanie*, "Trybuna Robotnicza", 23 March 1967.
[256] Ibidem.
[257] *250 tys. zł od załogi FSO na Pomnik Powstańców Śląskich*, "Trybuna Ludu", 5 November 1965.

with the names of the towns and cities where the battles were fought for Polishness of Silesia and Poland's independence.

The monument also became a symbol and a warning, as it was described by Jerzy Zietek, "for the West-German militarists and revisionists, that their intentions to reach for the Polish land will be met with strong resistance of the whole Polish society. Silesia eternally joined with Poland, will be an unfailing bastion of the power of our socialist homeland"[258].

The project was commonly praised and admired by artists, architects and local residents. Let me quote the opinion of Henryk Buszko, one of the most outstanding Silesian architects: "A strong, monumental, dramatic form of three bronze wings, vertical objects grouped around the symbolic torch, located in an artificial uplift of the paved slope cut off from the Roundabout with a cliff wall, is one of the most relevant and best monument assumptions in Poland"[259].

The monument became the final of search made by Gustaw Zemla, who before designing it had been studying winged figures of men. He went on to write: "For many years I have been fascinated with wings as a sculpting theme. It is a great satisfaction for me to incorporate my idea of winged figures of men into the monument of Silesian Insurgents"[260]. The artist was praised for his sense of scale and being uncompromising. A good example here may be an excellent description of the Silesian wings from "Wspolczesnosc" magazine of 1965: "The basis of composition of the monument are three solids of an aggressive human figures and huge internal tension. They are perfectly associated with wings, or flags; the symbolism is very simple and devoid of any pretentiousness. The solids are oriented to each other so as to emphasise even stronger their pathos and dynamics through contrasting directions. Spatial relations are very strongly arranged in two sequences. The first one serves as organising big city, loose, vibrant interiors, which in the surrounding of the monument changes into an area of a small park [...]. The other sequence determines a smaller scale, i.e. space inside the monument, of 'sacral' nature, ascending to the sky and winged

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258 *Podziękowanie za warszawski dar – Pomnik Powstańców Śląskich*, "Trybuna Ludu", 14 May 1965.

259 H. Buszko, *Kształtowanie się odrębności…*, p. 53, I. Grzesiuk–Olszewska, *op. cit.*, pp. 221–223.

260 *Pierwsze kroki w realizacji pomnika Powstańców Śl.*, "Trybuna Robotnicza", 19 November 1965.

Fig. 167–168. Official unveiling of the Silesian Insurgents' Monument in Katowice with the participation of voivodeship and state authorities as well as representatives of the world of culture. SAK, fond 224, ref. no. 84.

Fig. 169. The Silesian Insurgents' Monument in Katowice. AHBSL, ref. no. 1/141.

with several metres high syenite block"[261]. An anonymous author of this excellent description emphasised an exceptional "space-time" dimension of that work of art.

Construction of such a complex and monumental work was a real challenge. It was emphasised that until then, there had been no such a spectacular artistic project in Poland[262]. In one of the interviews, Gustaw Zemla emphasised its exceptionality, describing it as his "great pride but also anxiety"[263]. Both authors' emotional attitude towards the work of art was also of great importance: Wojciech Zablocki worked in Silesia after the war, and Gustaw Zemla's father was a participant of the Silesian Uprisings.

Certainly, erection of the Silesian Insurgents' Monument contributed to a different perception of the space of Katowice city centre. Jerzy Olkiewicz, the art critic, summarised well its importance as a joining and supplementing element. "Maybe this is a too big word, but the new Katowice city centre

261 "Współczesność" 1965, 21.

262 [lik], *Dar społeczeństwa Warszawy. Pomnik Powstańców Śląskich wykonany będzie z granitu*, "Ekspress Wieczorny", 3 November 1965.

263 *Pierwsze kroki w realizacji…*

provides an element of humanist perception of the world. We coexist there with the space that has not only been skilfully organised, but also the space where emotions, human impressions were considered"[264].

d. Design of the Museum of Fight and Victory and Silesian Uprisings

Near the Monument at Rozdzienskiego Street, a multifunctional cultural building was to be erected, i.e. Museum of Fight and Victory and Silesian Uprisings. In 1968, Katowice Branch of SARP [Polish Architects' Association], at the request of Presidium of the City People's Council in Katowice organised a competition for the Museum. The following persons were invited to the competition: Jurand Jarecki, Jerzy Wieckowski (constructor J. Bratek), Ewa and Marek Dziekonscy, Mieczyslaw Krol and Wladyslaw Sidlo as well as Ludwik Konior, Krzysztof Lesnodarski and Andrzej Wojda from Cracow. The jury was chaired by Andrzej Czyzewski, the then President of Katowice Branch of SARP. The building was to be composed, among others of: Museums of Uprising Act, a cinema, a library, "Cepelia" stores, a florist shop and office of the Union of Fighters for Freedom and Democracy. One of the encountered difficulties was differences in levels of the land where the building was to be erected. Two equal distinctions were awarded to Jurand Jarecki and Zbigniew Szafarz (constr.) as well as Jerzy Wieckowski and J. Bratek (constr.).

Jurand Jarecki proposed a simple solid, shaped like a double pyramid with shifted roof surfaces, which was to be in contrast with the Silesian Insurgents' Monument, but at the same time to be completely subjected to the Monument. In one of the pyramids, there was a Museum, and in the other one, there were a cinema and a cafe. The second awarded design prepared by Jerzy Wieckowski assumed a two-storey building with a sculpted solid, which was objected by the jury who were afraid of creating the effect of "the second monument"[265].

As none of the concepts fully met the expectations, it was decided to hold the second stage of the competition. Jerzy Wieckowski and Jurand Jarecki, authors of the two previously awarded works were invited. The winning Jarecki's proposal assumed construction of an extensive *plateau* under

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[264] J. Olkiewicz, *Nowe Katowice*, "Kultura" 1968, 49, quoted from: [J.R.], *O pomniku Powstańców Śląskich uwag kilka*, "Architektura" 1968, 2, p. 74.

[265] A. Franta, *Konkurs SARP nr 422 na projekt ośrodka kulturalnego – budynku użyteczności publicznej centrum Katowic*, "Architektura" 1970, 3, p. 88.

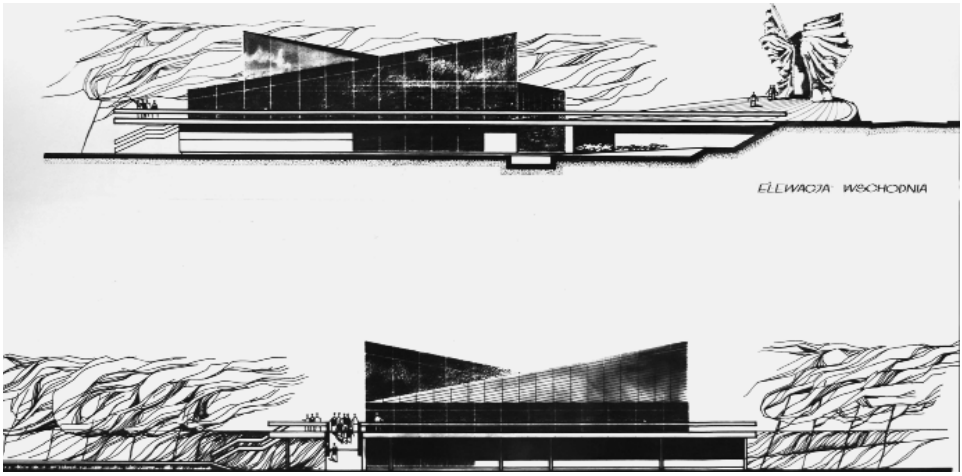

Fig. 170. The Silesian Uprisings Museum in Katowice. Competition design, J. Jarecki, 1969. MLWUT, ref. no. FT 006379.

which some of the premises were localised. On the platform, a disciplined geometric solid was placed, which did not compete with the monument.

The building was composed of two solids; the top rectangular one was rested on a broad base slab. In the sub-base part, there were a cinema with 200 seats, exhibition halls, a library with the reading rooms, a small cafe, "Cepelia" store, premises of the Union of Fighters for Freedom and Democracy and a tourist information centre. The top part was fully devoted to perform exhibition function, with small backup facilities.

The gathered collections were to illustrate the periods when the people of Upper Silesia and Dabrowa Basin fought for social and national freedom, periods of military fights with occupants and active participation in rebuilding the People's Republic of Poland. The intention was also to show expansion of Katowice Voivodeship. The investment was planned for 1974, but it was not implemented.

2.1.8. Main Railway Station

From its very beginning, the main railway station in Katowice was an iconic building: the gateway of Katowice and the symbol of Silesia and Zaglebie region. It was one of the most eminent brutalist projects not only in Poland but also abroad. It was a kind of continuation of a pre-war development trend for urban planning and architecture of the region, as it was before

Fig. 171. Silesian Uprisings Museum in Katowice. Competition design, J. Jarecki, 1970. AMPAA, folder *Jurand Jarecki*.

Fig. 172. The Silesian Uprisings Museum in Katowice. Competition design. Exhibition images. J. Jarecki, 1970. AMPAA, folder *Jurand Jarecki*.

World War II that in Upper Silesia and Dabrowa Basin, modern railway stations were erected, e.g. in Bedzin designed by Edgar Norwerth, or in Piekary-Szarlej designed by Lech Niemojewski.

After World War II, there was significant growth in demand for rail transport in Silesia–Dabrowa region. Initially, it was planned to extend the old railway station at Dworcowa Street, but this was not possible due to the urban planning context, i.e. dense development of streets and buildings. It was decided to erect the new railway station several hundred metres to the west, towards Mlynska Street. At the same time, "Srodmiescie" studio managed by Zygmunt Majerski proposed location of the railway station at the end of Mickiewicza Street, in the area of "Baildon" steelworks. Just in case, it was decided not to develop this area, leaving it for possible use by the rail. Adoption of the first concept resulted in the necessity of demolishing a substantial part of development along Mlynska and Stawowa Streets, as well as extending and elevating the flyovers at Mikolowska and 15 Grudnia Streets by 120 cm. In 1965, it was estimated that the railway station would have to serve approximately 200,000 passengers.

The history of the railway station started in 1957. In search of the best solution, the investor, i.e. Regional Directorate of the State Railways in Katowice ordered developing four options of the preliminary design. One of the invited guests was Warsaw-based Design Office "Metroprojekt", managed by Jozef Lowinski. Two options were proposed: leaving the railway line diameter in the existing place while shifting the railway station several hundred metres to the area of Mlynska Street, or changing the railway layout, shifting the diameter to the north. Due to financial limitations, the former option was selected. An important voice in the discussion on location of the new railway station and the manner its designing was the opinion of architect Wojciech Sobon, head of the Architecture Department of the Voivodeship Architecture and Construction Management, who criticised that the aforesaid concept for being detached and insufficiently linked partnership with the general city plan[266]. Despite this criticism, after setting the location, it was started to construct platforms.

Already in 1957, a decision was taken to select the design not under alternative concepts formula, but in a closed competition. However, it was two years later that the competition was announced, which was caused

[266] *Co słychać na Śląsku*, "Fundamenty" 1958, 1, pp. 1–2.

Fig. 173. Main railway station in Katowice. SAK, fond 2753, ref. no. 352.

among others by difficulties in determining the number of design teams and approving the utility program for the railway station. What is important, the Committee for Urban Planning and Architecture, which was of the Ministry rank, recommended or even ordered to organise architectural competitions in the case of railway stations. In the letter to the Ministry of Transport of 16 June 1958, it was written: "Addressing the issues of designing railway stations in the form of competitions may, in the opinion of the Committee, bring substantial utility and economical effects and in specific cases, solve transport and architectural problems of incorporating such an important element as the railway station in the city structure"[267]. Also Arseniusz Romanowicz, a co-author of the Central Railway Station in Warsaw, perceived designing a railway station as a real challenge, writing in 1964: "Construction of railway stations, especially inside a big city, poses many non-typical tasks to be solved by the designers' team. The tasks follow from various functional needs, at the same time with the options being limited; such limitations are caused a kind of stability of the city

[267] Letter from the Committee for Urban Planning and Architecture in Warsaw to the Ministry of Transport dated 16 June 1958, AMPAA, ref. no. 4592.

structures in which the program and functions of railway services must be incorporated"[268].

In 1959, a competition was prepared for a preliminary design of the railway station in Katowice and the spatial management plan of its surrounding (a main building, a southern low-rise building, an office building). In line with the decision of Modlinski, the then Minister of Transport, only six teams were invited to the competition. The competition rank was very high. In the letter of SARP [Polish Architects' Association] representatives to the Minister of Transport dated 12 July 1957, it was written about "exceptionally exposed location of the Katowice junction and high throughput of railway traffic in Katowice"[269]. Furthermore, it was written: "It should be stated that currently all over the world the issue of railway stations has increasingly been the leading topic, in which the most outstanding architects participate"[270]. The Competition Jury was composed among others of: Juliusz Dumnicki, Aleksander Franta, Jerzy Gottfried, Lech Kadlubowski, Zbigniew Ihnatowicz, Stanislaw Rychlowski, Tadeusz Teodorowicz–Todorowski and Zbigniew Waclawek. Even before the verdict was issued, the possibility of delegating one member of each invited design teams abroad, e.g. to Vienna was considered, so that they could become familiar with modern railway stations. Nevertheless, in the present state of research, it is not known whether that idea was put into practice. The competition was won by the Warsaw designers' team: Waclaw Klyszewski, Eugeniusz Wierzbicki i Jerzy Mokrzynski and constructors Waclaw Zalewski i Zenon Zielinski from Mazowieckie Design Office. Their work was awarded the first prize, and the other six designs were honoured with distinctions. The winning concept was created on the basis of the existing traffic plan of the city centre. Apart from the 2-storey main building, on the west of the railway square, an administration and office building was designed, as well as 60-metre skyscraper of the city hotel.

In the traffic plan, the architects used the study made by Jozef Lowinski; between the main building and the railway tracks they routed a tramway line in the east-west direction and at the entrances to the tunnels, they designed two-level transport nodes of routes in the north-south direction.

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[268] A. Romanowicz, *Nowe dworce warszawskie. Urbanistyka i architektura*, "Przegląd Budowlany" 1964, 10, p. 504.

[269] Letter from the Executive Board of SARP to the Minister of Transport dated 12 July 1957, AMPAA, ref. no. 4592.

[270] Ibidem.

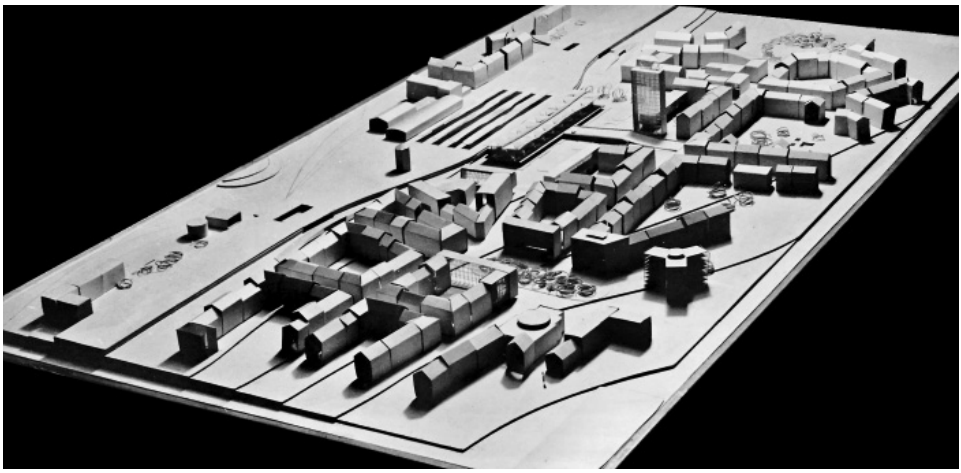

Fig. 174. Main railway station in Katowice. Competition design, W. Klyszewski, E. Wierzbicki, J. Mokrzynski, 1959, the first prize. MLWUT, ref. no. FT.006373.

Smooth car traffic was to be routed on the square opposite the station, while the bus and car traffic was separated. 3 Maja Street was transformed into a pedestrian route, directing tramway line to Mickiewicza Street. The main railway and bus stations were to be linked with a bus and helicopter line (*sic*!). The main assumption was a strict division of passengers travelling by car and walking.

As it was mentioned, before announcing the competition, construction of platforms and the tunnel transport system was started. In 1958, two first platforms number 1 and 2 were handed over for operation. Initially, they were marked with numbers 11 and 12, and most of the long-distance trains departed from there. Construction of the next platform was continued in 1962. In the years 1962–1967, platform 4 was constructed. At a time that is difficult to determine, certainly after 1958, a light railway station pavilion was erected, serving the passengers at Stawowa Street. It was demolished in 1967 as construction of the main railway station building was started.

At the same time, construction of the complex and extensive system of passenger and baggage tunnels was continued. They were to join the railway station with almost all parts of the city, following the rule of smooth movement of vehicles and people. The tunnel from the railway station to the Andrzeja Square led the travellers to the south-west part of the city; the tunnel from the railway station to Kosciuszki Street led to the south-east

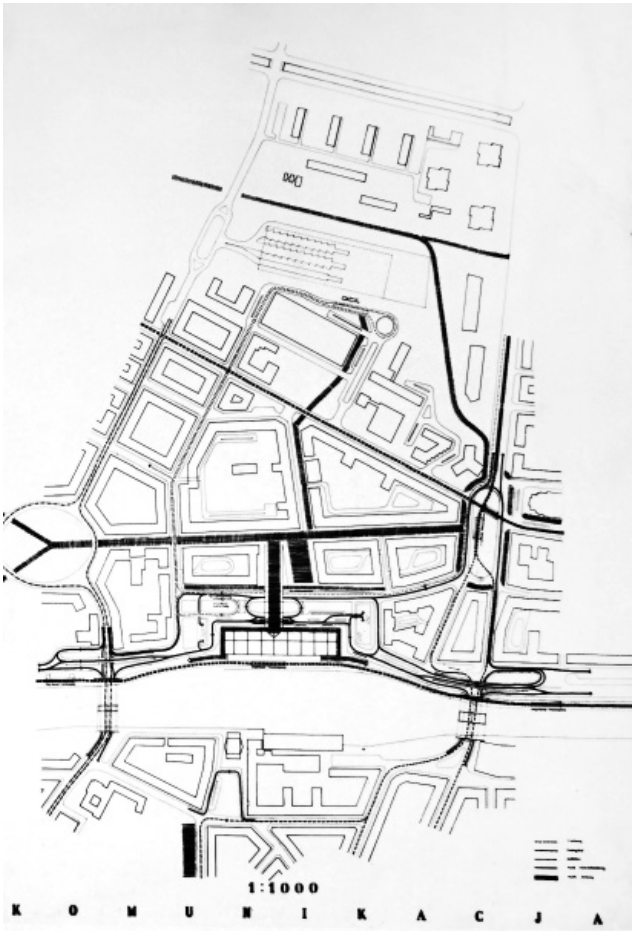

Fig. 175. Main railway station in Katowice. Competition design, W. Klyszewski, E. Wierzbicki, J. Mokrzynski, 1959, the first prize. Transport and spatial arrangement. MLWUT, ref. no. FT 006364.

region with all the important institutions and offices; the tunnel from the railway station to Pocztowa Street led eastwards; the tunnel from the railway station to Slowackiego Street led to the west of the city centre. Modern pavilions were constructed at the exits of the tunnels, at Andrzeja and Kosciuszki Streets. The first pavilion served the function of the main building until the building was handed over for operation. The railway station and the platforms were connected by three tunnels, whereas the middle one was basically dedicated to the departing passengers and it was equipped with escalators.

Moreover, a passenger tunnel was also constructed, running under platform 4 and farther towards the exit to Kosciuszki Street. It was 245 metres long and it was completed in 1967. Part of the tunnel was adapted to

a lounge. Its interiors were carefully furnished: the walls were finished with travertine, fluorescent lights were installed and elegant benches were placed. However, as the travellers were camping there, very soon they were replaced with plain office chairs. In 1968, the tunnel was extended as far as to Kosciuszki Street, and its exit was highlighted with a modern, glazed building.

It was assumed that transport of mail, baggage and goods would be effected by separate tunnels described as "baggage tunnels", located underneath the passenger ones. There were two more transverse tunnels serving the same function.

Another important investment was the southern pavilion, which was to serve the travellers until the main building was erected. It was constructed on the southern side of the rail tracks, at the square localised at Andrzeja Street.

In 1963, its construction was started together with the tunnel which was to connect the northern and southern parts of the city. Design of the pavilion was also made by Klyszewski, Mokrzynski and Wierzbicki as well as constructors Zalewski, Lindemann and Wrzosek. The preliminary design was created in 1961, and the working design one year later. In 1964, the building frame was ready and finishing works were performed[271]. The pavilion accommodated the passenger part, i.e. a spacious hall, ticket offices, a lounge, baggage deposit, a cafeteria and a separate reception part localised from the side of the railway tracks, adapted to receiving VIPs' that arrived in Silesia[272]. A reinforced concrete structure was used, with almost completely glazed walls, made of steel frames covered with aluminium. From the front, the building appeared to be a single-storey cuboid. However, from the side perspective, thanks to differentiation of height, its body with an arch-shaped roof gained dynamics. An important compositional element was a light, reinforced concrete roof above the main entrance, in the form of a shell on two prims-like supports. The pavilion was covered by massive flat roof beams boldly spanned for almost 15 metres. Their rhythm and brutalist structure enriched the visual effect of the interiors and added dynamic nature. The architecture was accompanied by visual arts: on the interior wall from the side of platforms, a visual artist made a glass and

[271] [zp], *Pierwszy fragment…*
[272] Ibidem.

Fig. 176. Katowice Railway Station. Southern pavilion. "Architektura" 1973, 10.

stone mosaic. The then press praised the interiors and described them as "designed according to the best European patterns"[273]. It was written: "The new railway station for the southern part of the city is a real masterpiece of architecture. It is made completely of glass and aluminium, amazing the Katowice residents"[274]. In the original design, it was assumed that there would be an extensive greenery area opposite the pavilion. Nevertheless, instead a square was laid with asphalt and car parks were organised, which completely changed perception of this very good architecture. The back low-rise building of Warszawa Wschodnia railway station may be mentioned as a similarity to the Katowice-based building. The Warsaw building was designed by Arseniusz Romanowicz and Piotr Szymaniak.

Erection of the main part of the railway station could not be started until the time of completing substantial demolition works, covering almost the entire quarter of development at Mlynska, Pocztowa, Dworcowa, Kosciuszki, Stawowa and Slowackiego Streets, which were performed in the years 1964–1969. Different techniques were used during demolition works. Initially, explosives were not used for reasons of safety of people and surrounding

[273] Ibidem.
[274] [zp], *"Katowice" nowoczesne*, "Dziennik Zachodni", 9 June 1964.

buildings. It was planned to work using pickaxes and pneumatic hammers, but finally, it became necessary to use dynamite.

In 1964, winners of the competition: Klyszewski, Mokrzynski and Wierzbicki, as well as constructors from Mazowieckie Design Office in Warsaw prepared a technical and working design of the main part of the railway station. The concept of innovative roofing of the railway station hall was developed by the designers' team led by Waclaw Zalewski. The executive design in terms of structure was made by Jerzy Lindemann, Tadeusz Wozniak, Tadeusz Zajaczkowski from "Miastoprojekt" Mazowsze in scientific and experimental cooperation and static calculations made by E. Bielewicz, Assistant Professor and P. Wilde, PhD. from the Gdansk University of Technology[275]. In one of the press articles, next to Lindemann, Eugeniusz Blach is mentioned as co-author of the structure. The designer of cups was J. Lindemann, the chief constructor of Mazowieckie Design Office, and the technology of performing them was developed by Professor B. Kopycinski from the Cracow University of Technology[276].

The design team was led by Waclaw Klyszewski. The general contractor of the works was an experienced and effective Katowice-based Industrial Construction Company and the curtain walls were made by equally appreciated "Mostostal" Zabrze.

Construction of the main part of the railway station did not start until in 1966, but afterwards, it progressed quite quickly. In 1967, foundations of the main part were about to finish and two first cups were erected[277]. In 1968, the first cup was constructed, and the following year the next three cups were completed[278]. It should be emphasised that works were performed basically without any interruptions of passenger or freight trains, which was considered to be a true success. However, there were many technical and material-related difficulties. The building was handed over for operation before the celebration of Rebirth of Poland in 1972[279].

The main building of the station was localised at Mlynska Street. It was one of the biggest and most modern buildings of this type in Poland, with impressive dimensions: it was 144 metres long, 54 metres wide and

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275 J. Mokrzynski, *Katowicki dworzec kolejowy*, "Przegląd Budowlany" 1979, 9.
276 K. Rohacz, *Organizacja budowy dworca w Katowicach*, "Przegląd Budowlany" 1973, 8.
277 *Stalowo-betonowo-szklana „wizytówka" Śląska*, "Dziennik Zachodni", 15 April 1967.
278 [jaz], *Pierwszy „kielich" prawie gotowy*, "Dziennik Zachodni", 29 June 1968.
279 Z. Milewicz, *Gigant z betonu i stali*, "Fundamenty" 1972, 34, p. 12.

14.5 metres high. Its future capacity was estimated to be 25,000 passengers per hour. Location of the railway station slightly away from the platforms resulted from the fact that the city reserved a belt of land for constructing the main traffic artery. Part of the carriageway was at the same time a flat roof above the sanitary, commercial and travellers' premises. The passenger flow was split into departing and arriving passengers, which was an innovative solution at that time. Travellers without baggage were to enter from 3 Maja Street through the flyover to the upper station level. Passengers with baggage were to arrive by car or bus and enter directly to the lower station level. It was written that it was the first railway station with arrangement adjusted to the natural flow of travellers[280].

The Katowice Railway Station was a 2-storey building. On the top level, there were among others: a big hall, 15 ticket offices, an information centre, a cafe with 156 seats, a common room for school youth, a post office, "Polres" office, several ticket machines and "Ruch" stand.

On the ground level, there were 8 ticket offices and 2 baggage cash offices, a big baggage deposit, baggage registration and collection rooms, a restaurant with 144 seats, a hairdresser's, lavatories with showers, "Ruch" stand and backup facilities for rail workers.

On the intermediate level, there were the so-called encircling lobbies, i.e. a shopping passage with entrances to the tunnels leading to the platforms and to side exits outside. "Wars" stands were localised in the passage. One could buy some gifts, flowers, leather articles, sweets, medicines, cosmetics and newspapers there. The shopping passage led to the premises of the Polish Red Cross and the Mother with Baby Room equipped with cots and dishes for preparing meals.

Both levels and exits to the platforms were served by escalators. It was the first railway station in Poland (excluding the experimental solution at Warszawa–Ochota stop), where the escalators were a basic transport element[281]. They were made by Katowice-based Zaklad Urzadzen Technicznych [Technical Equipment Plant] "Elewator", manufacturer of escalators for Warsaw Central Department Store, buildings of the Eastern Wall, Lodz and other Polish cities. It was planned to use "B–1000" escalator made of aluminium and plastic materials, which was lighter and more aesthetic than the ones

[280] M. Wielgus, *Dla wygody podróżnych*, "Fundamenty" 1973, 45, p. 8.
[281] Ibidem.

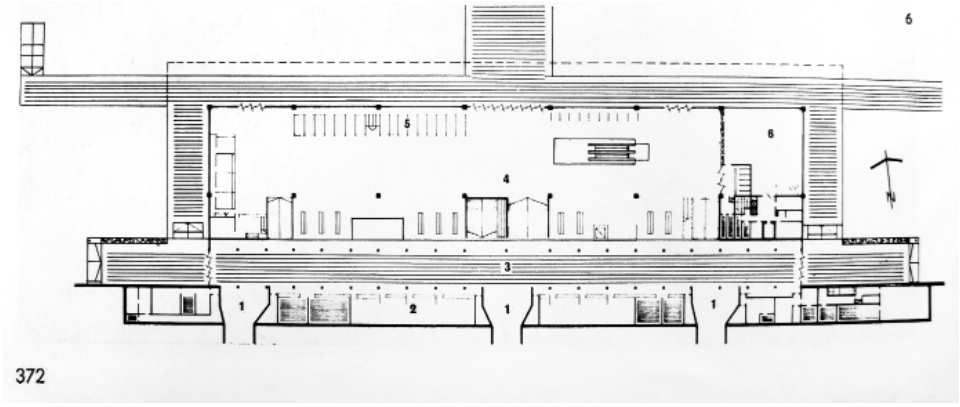

Fig. 177. Katowice Railway Station. View of the top level. "Architektura" 1973, 10.

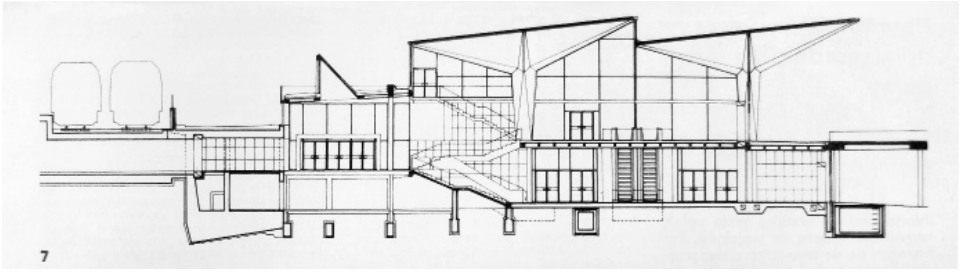

Fig. 178. Katowice Railway Station. Cross section. "Architektura" 1973, 10.

manufactured before. The escalator capacity was estimated to be 10,000 passengers per hour[282]. As it was mentioned above, the baggage transport was run underground without any collisions with the passenger flow, through the tunnels also running under the tracks. At that time, it was a modern and innovative solution. From the platforms, the goods were transported with lifts. As space was limited, no cargo platforms were constructed[283].

The spatial concept of the railway station hall was based on two-row arrangement of independent 16 reinforced concrete shells – "cups". The ground level was constructed as a frame system made of prefabricated components, with the 6 m x 9 m column grid. The span of self-bearing columns shaped like cups was 18 metres. Their shells were shaped like squares, and they were composed of hyperbolic parabolise. The proposed support structure

[282] [sz], *Ruchome schody dla dworca*, "Dziennik Zachodni", 9 August 1969.
[283] [aj], *Co na „Głównym"*, "Dziennik Zachodni", 9 January 1970.

Fig. 179. Katowice Railway Station. "Architektura" 1973, 10.

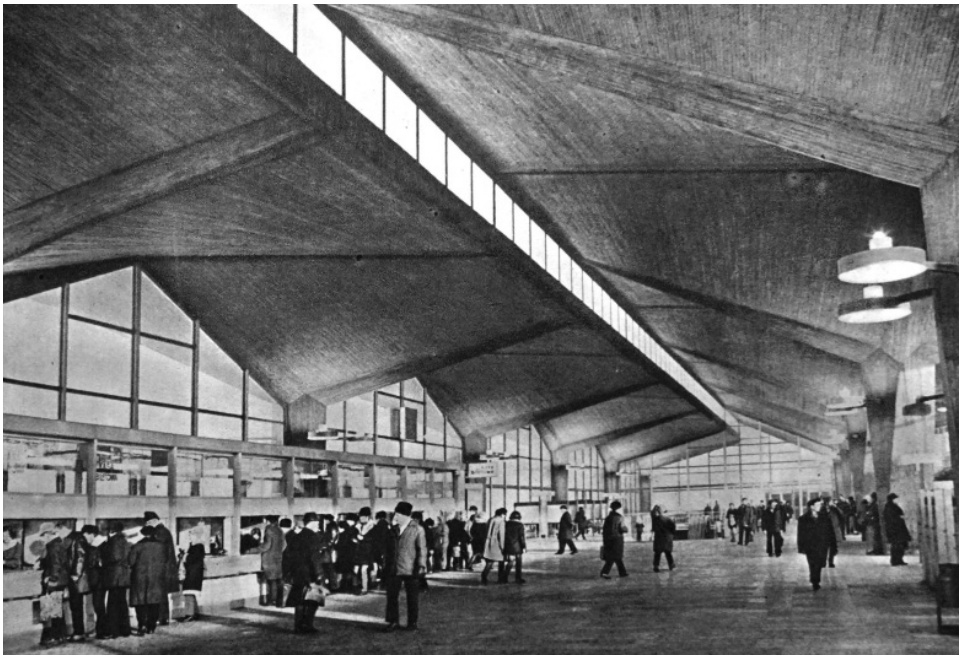

Fig. 180. Katowice Railway Station. Upper hall. "Architektura" 1973, 10.

Fig. 181. Katowice Railway Station. Interiors of the restaurant room. "Architektura" 1973, 10.

Fig. 182. Katowice Railway Station. Baggage hall on the ground level. "Architektura" 1973, 10.

Fig. 183. Katowice Railway Station. So-called encircling lobbies with exit to the platforms. In the background: eastern entrance. "Architektura" 1973, 10.

Fig. 184. Katowice Railway Station. Ground floor with the escalator. "Architektura" 1973, 10.

had not been used in Poland before, therefore a plexiglass model was prepared, which was subject to tests. However, the tests did not yield the final confirmation of the analytic results. Therefore, one 1:1 scale cup was made at the Research and Experiment Centre of the Silesian Association of Industrial Construction in Katowice. The cup was subject to tests in order to check the strength of the system and measure the deflections and deformations. The studies were conducted by Department of Structural Mechanics of the Gdansk University of Technology supervised by Eugeniusz Bielewicz Assistant Professor. They proved the necessity of reinforcing the ribs. The cup columns with the square 120 cm x 120 cm base were screwed at 90 degree angle so that at the top they took the form of 140 cm x 140 cm octagons. Their walls were 20 cm thick. The height of the columns to the radial ribs branching from the column was 5 m. The ribs were branching to the east-west and north-south, and at the end, they were connected with circumferential ribs. The reinforced shell thickness was fixed and it was 6 cm. The columns were hollow, with ventilation, rainwater drainage ducts and electrical cables laid inside of them. According to the aesthetics of brutalism, bare concrete surface and traces of stamped wooden formwork were left. Such structures had never been performed before in Poland, and the contractors, including the general contractor team – Katowice-based Industrial Construction Company and the site manager, Bonifacy Niemiec, encountered many problems. The cup shell casting was reported in the following manner: "Correct boarding of the membrane slab and the two-directional curve line was a kind of joinery and carpentry success. In order to achieve appropriate surface quality of the concrete, jute was placed as the first option, but the raw concrete effect was poor, because it was fabric-like. For that reason, and because of too rigid boarding, the site manager's [B. Niemiec's – A.B.] idea was applied, i.e. 50 x 32 cm pine wood strips, planed and soaked in colourless xylamite, were laid flat and nailed to the grid trusses made of wood. The components were fitting well along with the curve shape. Thus, a beautiful and original wood grain effect was achieved. The ribs and slab were filled with concrete continuously. The filling started before the sunset and it lasted all night, so as to avoid harmful sunlight. The concrete filling of one component took 10 hours"[284]. It was emphasised that the innovative solution of the structure resulted not only from caring about aesthetics, but

[284] K. Rohacz, *Organizacja budowy…*

also from the necessity to ensure protection against mining damages, as the Regional Mining Office classified the railway station area as the second category of mining damages. Independent supports were to ensure increased strength of the structure during rock bumps. Additionally, the connections between the neighbouring cups and side walls were planned as "control arms", which allowed their movement against each other. Thus, the roofing became resistant to possible rock bounces. The cup load-bearing structure was stiffened by prefabricated systems composed of reinforced concrete slabs and Ackermann floor systems.

The body of railway station was composed of 2 storeys. The lower, horizontal and glazed one was a visual base for the two rows of reinforced concrete cups. They touched each other with their "heads", and the walls between them were fully glazed. Inclination of the roofs to the south allowed additional lighting of the hall interiors. At the first floor level, there was an outdoor terrace surrounding the building from the north, east and west. In the middle of the northern terrace, there was a long and wide overpass leading to 3 Maja Street, which was a very important compositional element of the complex. The body of the building was very expressive. This effect was achieved through a restless form and surface of the reinforced concrete cups, and the roofs inclined strongly to the south. This was visible especially in side views and in night illumination of the building. One of the authors modestly described the design intentions: "In the architectural composition of the building and its interiors, the number of visual expression forms was reduced aiming to maintain only the surface and colours of the used materials"[285].

An important element of the façade was an illuminated clock. Similarly to the building, it was also a prototype; it was based only on electronic semiconductor circuits, and the mechanical parts were completely eliminated[286]. It was manufactured in the Workshop of Models and Prototypes in Orzesze, and its authors were Ryszard Kuczynski and Jan Deremek[287].

In the then comments, it was usually emphasised that the designers departed from the tradition of building very tall railway station halls, which overwhelmed the users with their size. According to one of the critics,

[285] J. Mokrzynski, *Katowicki dworzec…*
[286] M. Wielgus, *Dla wygody…*
[287] [mj], *Zegar świetlny*, "Dziennik Zachodni", 31 July 1974.

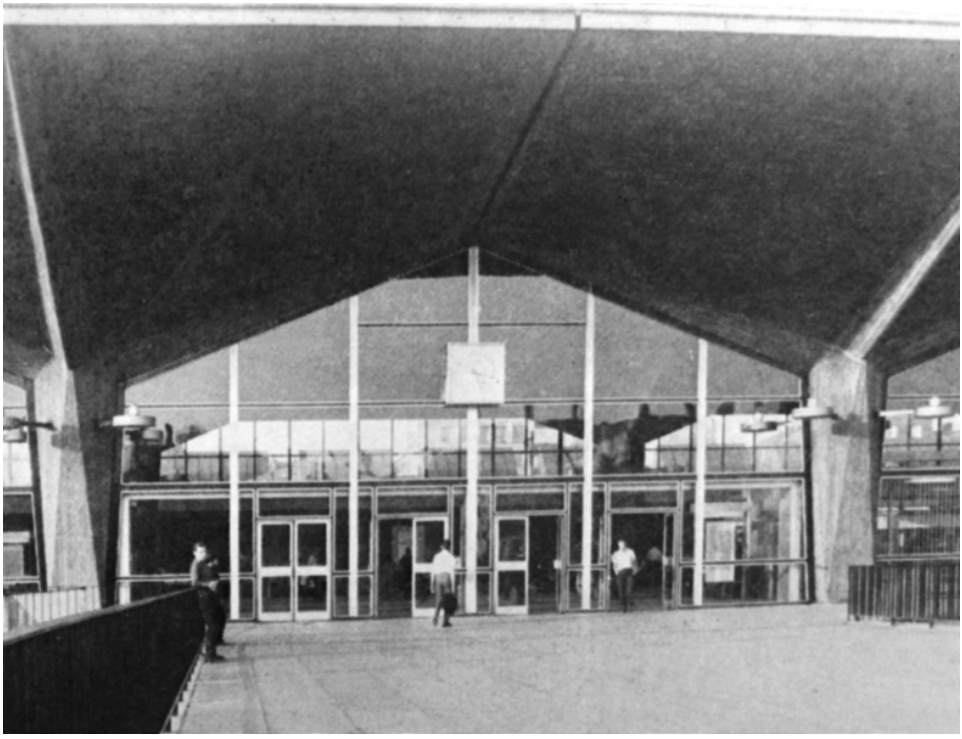

Fig. 185. Katowice Railway Station. Entrance zone. "Architektura" 1973, 10.

contrary to the Warsaw railway station, "human proportions" were maintained in Katowice[288]. The main halls of the first floor were perfectly lit through an almost completely glazed front wall. The strips of windows introduced between the two rows of cups. Thus, sunrays fell into the main hall, refracted at an angle. In proper weather conditions, this yielded very interesting luminous effects, which was highlighted in the then characteristics of the building. Top quality finishing of the interiors was used: in the main hall, there was a granite floor, the walls of the encircling lobbies and tunnels were finished with light travertine, while the steel profiles of window and door ironwork were covered with aluminium sheet. In 1974, it was written: "An impeccable solution at a high visual art level: the building interiors are distinctive for their conciseness, simplicity and concreteness of architectural solutions"[289]. Another journalist, Mariusz Kulkinski underlined

[288] M. Kuklinski, *16 kwiatów z żelbetu*, "Fundamenty" 1974, 32, p. 8.
[289] Ibidem.

"a beautiful structure making the most of the reinforced concrete, possibly in the most 'Niemeyer' way in Poland"[290]. A modern information system was installed on the station, composed of platform, tunnel and summary notice boards. It was ordered from the Czechoslovak "Pragotron", operating on the licence of American–Italian consortium "Signaltron".

A monumental and expressive body was preceded by a busy railway square accessible for both cars and buses. In order to ensure safety, pedestrian traffic was almost completely eliminated from that area. This passenger flow was directed to a wide overpass with impressive dimensions; it was 110 metres long and 12 metres wide. Its construction was not started until 1972, after completing the demolition works[291]. The design was made by Karol Fojcik and engineer J. Sobczyk from Katowice-based Railway Design Office. It was performed as a steel frame, filled with prefabricated reinforced concrete slabs.

Designs of the platform shelters were made by authors of the overpass, the aforesaid Fojcik and Sobczyk. In the original concept of the "Tigers", it was assumed to erect shelters in the form of overlapping reinforced concrete shells (hyperbolic paraboloids), but the idea was rejected due to the anticipated problems with drainage and excessive congestion of the columns[292]. A slightly modified, typical design was used, with not a very interesting architectural expression. The platform shelters were 161 m long and 10.5 m wide. The structure was made of steel beams covered with grooved aluminium sheet from the inside and corrugated steel plate from the outside. Their construction started in 1970[293].

A very important issue was to arrange the direct surroundings of the railway station. Opposite the main building, a square was designed, with the dimensions 300 m x 60 m, with car parks, bus stops and greenery areas. When the construction was started, the design of railway station surroundings from 1959 was no longer valid. This was because at that time, a general perspective plan of the city and the transport study were developed, which became the basis for the new concept. In the mid-1960s, B. Kus and L. Tomaszewski developed design guidelines for spatial management of

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290 [mj], *Zegar świetlny*, "Dziennik Zachodni", 13 July 1974.

291 [um], *Rozpoczęto budowę estakady*, "Dziennik Zachodni", 3 February 1972.

292 *Z konkursu na projekt dworca kolejowego w Katowicach*, "Architektura" 1960, 4, pp. 137–140.

293 [ems], *Pod kielichami*, "Dziennik Zachodni", 13 November 1970.

the square[294]. However, as it appears from the present state of research, the concept of arranging the issue of transport layout of the station surroundings from 1964, drawn up by engineer F. Kurczyk, from the Voivodeship Design Office in Katowice, was of key importance. It assumed, among others, constructing new streets: Gorna and Dolna Obwodowa Streets, extending Dworcowa Street up to Mlynska Street, correcting (straightening) the part of Mlynska Street from Wawelska to Slowackiego Street and modernisation of Slowackiego Street from 3 Maja to the start of Gorna and Dolna Obwodowa Streets. A greenery area was designed between Mlynska and Dworcowa Streets, with an oblong 16-metre wide island, a parking lane from Dolna Obwodowa Street and a parking lane for buses from the side of the railway station. At the start of Dolna Obwodowa Street, a direct exit from the road was designed to the garages and a baggage ramp. Between the building of the Main Post Office and the railway tracks, there were to be constructed three exits of the aforesaid streets. It was assumed to lower the level of Mlynska Street by 1.5 m. Car parks were to be constructed on the east and west side of the railway station. A tunnel for pedestrians was also designed from Kosciuszki Street, with the exit to Pocztowa Street. From the station hall above Dolna Obwodowa Street, the island and Mlynska Street, the passengers were to cross the bridge to 3 Maja Street. Stawowa Street was ceasing to exist between Mlynska and 3 Maja Streets. It was a very ambitious design that even was called a revolutionary one. It required many demolitions and it was to be divided into stages. It became the basis for further studies and it was largely implemented[295].

Another conceptual design of the railway station surroundings was developed in 1968 by Warsaw-based Design Office of Communal Construction "Stolica". Katowice-based "Miastoprojekt" prepared further stages of technical documentation. The main assumptions of the new concepts were: approximating the collective transport routes to the railway station building, dividing the traffic into arrivals and departures traffic, ensuring smooth pedestrian and traffic flows while directing pedestrian flow streams to mass transport stops, and dividing the construction process into stages. An entry to the railway station square was to be ensured from Matejki, Slowackiego and Mlynska Streets. Circular traffic was designed there and 460 parking

[294] *Posiedzenie Wojewódzkiej Komisji Urbanistyczno-Architektonicznej w latach 1965–1966*, "Informator Wydziału Urbanistyki i Architektury PWRN" 1966, 21–22, pp. 110–116.

[295] [wy], *Katowice r. 1970*, "Dziennik Zachodni", 1 February 1964.

lots were isolated: 40 lots for passenger taxis, 20 lots for van taxis, 15 lots for buses and 385 lots for passenger cars. Pedestrian traffic was to be organised independently; it was to be directed through tunnels to Kosciuszki, Pocztowa and Mikolowska Streets, as well as the overpass towards north. The overpass was to connect the upper level of the station building with 3 Maja Street. Three exits from the overpass were designed with escalators, which finally were not constructed. The exits led the parking square, to the middle of the transport loop at the central tramway stop on the north of 3 Maja Street and to the southern side of the street inside the existing building. Due to the scope of works, it became necessary to demolish houses at Stawowa Street and buildings number 30 and 32 at 3 Maja Street. The street was to be modernised (isolating the tramway track with street furniture, two wide pavements) and closed for car traffic.

From the east, at the back of the Post Office and the seat of Presidium of the City People's Council at Mlynska Street, a 24-storey Voivodeship Transport Company building was designed. Apart from DOKP premises, "Orbis", "Polres" and "Lot" travel agents were to be localised there, but the Ministry of Communal Economy did not find the funds for constructing that building. Another reason for withdrawing from that undertaking was the designers' assumption that services should not be introduced in the area of railway station, as this would intensify the car and pedestrian traffic. Also, a concept of extending the square from Wawelska to Slowackiego Streets appeared, so that it became symmetric to the railway station. Construction works were to be started in 1970[296]. The design was submitted in 1968 to the Voivodeship Urban Planning and Architectural Committee, but it was rejected and forwarded for "further development"[297]. For the next two years, there were discussions about the appearance of that part of the city. Further intensive demolition works were continued at Mlynska Street – between Wawelska and Slowackiego Streets[298]. Finally, the railway station square concept was implemented by two Katowice-based teams: the Voivodeship Design Office and the Rail Design Office. The executive design was prepared in 1971 and the works were started almost immediately. Finally, their scope was significantly limited: small circular traffic was introduced, and at

296 [wy], *Plac dworcowy w Katowicach*, "Dziennik Zachodni", 19 November 1968.

297 *Posiedzenie Wojewódzkiej Komisji Urbanistyczno-Architektonicznej*, "Informator Wydziału Urbanistyki i Architektury PWRN" 1967–1968, 24–25.

298 [pas], *Katowice Główna*, "Dziennik Zachodni, 18 March 1969.

the end of the square, parking lots and city transport stops were organised. As time passed, the square accommodated the function of a bus station. This finally diminished its functional assets as the area serving the railway station traffic, and basically ruled out its chance to be a majestic square. The idea of splitting travellers into those coming by car and pedestrians ended in 1974, when due to safety reasons, mesh enclosures were placed to reduce pedestrian traffic, leaving only a passage for taxis[299]. Those partitions significantly reduced the aesthetic expression of the railway station square. The square was received with controversies. It was two years after handing the building over for operation, in 1974, that the Association of Polish Architects prepared competition no. 741 for its surroundings.

Alicja Gzowska, a monographer of the railway station building, emphasises the role of railway stations and other public utility buildings in socialist countries, quoting one of the papers from the scientific conference entitled "Basics of programming and designing railway stations", which was held in 1968 in Zakopane. "[…] when architecture is understood as an art of shaping space at a scale and range resulting in the specific case from the railway station size, and with full consideration of the accompanying requirements such as a program of the function or equipment, [the architecture] should emphasise and express its special feature, i.e. the feature of having a pleasant, positive influence on the traveller. Through that influence, architecture is a powerful tool of shaping human psyche, shaping broad masses of travellers. In a socialist country, the railway not only provides passenger carriage services, but also educates new human beings and influences them in cultural terms. This influence is deeper and stronger as the railway station is a unique building with such a huge, permanent flow of human masses"[300]. Katowice-based railway station "was to make a strong impression and to be a proof of modernity and development of the whole region"[301]. In many publications, its unique and modern nature was underlined. It was written: "The building was harmoniously embedded in the city centre, which therefore received a new, bold and architecturally modern accent. From the bird's eye perspective, it resembles a unique

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299 [ch], *Przejście tylko estakadą*, "Dziennik Zachodni", 6 March 1974.

300 *Konferencja naukowo-techniczna nt. Podstawy programowania i projektowania dworców kolejowych. Referaty*, Zakopane 1968, p. 48–49, quoted from: A. Gzowska, *Szesnaście żelbetowych kwiatów. Dworzec kolejowy w Katowicach*, Katowice 2012, p. 112.

301 Ibidem.

relief"[302]. The significant role played by the building in the spatial plan of the city was also frequently emphasised. This sculpting nature was noticed by Gzowska, as she wrote: "Katowice-based railway station is more of an industrial sculpture than a building […]"[303]. The building quickly became the city's hallmark. It was defined and treated as a "steel-concrete-glass symbol of Silesia"[304]. It was written: "[…] the new Katowice-based railway station will have few competitors in Europe". "The old station could not meet the expectations of modernity in terms of services provided to the travellers, its throughput and aesthetics"[305].

"The giant made of steel, concrete, granite and glass" was really huge; every day about 250,000 people could be served there, but despite its scale and multifunctionality, its layout was clear and legible, allowing easy navigation for the users. Critics also paid attention to excellent light effects in the building interiors. Aleksander Franta emphasised that the railway station was met with full approval of architects' and users' circles. He went on to write about it "[…] I liked and I still like leaving my car here. I enjoy staying here. I am fully convinced that the vast majority perceive it the same way"[306]. As its advantages, he pointed to legible spatial layout, easy navigation, very good links with the city structure, integrity of outdoor and indoor space. He compared the refracting vaults of the cups to sculptures, and he described the building body itself as rich, dynamic and harmonious, drawing attention to light as an important factor in achieving the effect of variability and dynamics. According to him, good architecture, although plain and non-festive, was to provoke a desire for searching and creating subsequent examples of good architecture. He summarised it as follows: "The railway station became a building that belongs to Katowice. It is a part, a distinctive and important element of the city. The station was well received by the residents. They like it and are proud of it. It is an object of visitors' praise and a bit of envy"[307]. The complex was also positively assessed by T. P. Szafer, an influential architecture critic, who praised it among others for its functionality, bold structure and

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302 Z. Milewicz, *Gigant…*, p. 12.
303 A. Gzowska, *Szesnaście żelbetowych kwiatów…*, p. 77.
304 *Stalowo-betonowo-szklana…*
305 [pas], *Katowice Główna…*
306 A. Franta, *Powód do uzasadnionej dumy*, "Architektura" 1973, 10, p. 374.
307 Ibidem.

form[308]. The building earned reputation among its contemporaries. In 1973, its authors: architects and constructors were awarded the First Prize of Minister of Construction and Construction Materials for outstanding achievements[309]. Its iconic role was emphasised by Gzowska, calling it "an icon of a modern socialist city"[310].

Despite those positive opinions and top class of the building itself, it should be stated that its surroundings were rightly called "a black hole of Katowice urban planning", which is mentioned by Gzowska[311]. The assumed components of transport system were not implemented; among others: the tramway line, 2-level traffic junctions, overpass escalators and grand, transport-effective squares. The bus bays localised under the overpass effectively degraded that area.

Undoubtedly, the architectural design of the railway station owed a lot to other foreign projects. Some critics compared it to Palazzo del Lavoro in Torino[312]. Gzowska noticed many relations between the building structure with industrial architecture designed among others by Robert Maillart[313]. After World War II, the bold cup-like structures were used among others by Feliks Candela and Pier Luigi Nervi. As a close similarity to the Katowice project, the market hall in Coyocan from 1955 may be pointed.

Undoubtedly, the railway station in Katowice was the most outstanding example of the Polish brutalism, which as a global architectural trend was defined by "exposing raw reinforced concrete surface (French: béton brut) and exaggerated emphasis of all structural sections in sharply contrasted juxtapositions"[314]. The first elements of such perception of architecture appeared in the works of Le Corbusier, and then of Alison and Peter Smithson, Vittoriano Vigano, Paul Rudolph or Stirling&Gowan[315]. Very similar to the Katowice-based building are shell-like structures of the Newark airport.

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308 T. P. Szafer, *Kierunki i tendencje…*, p. 155.

309 *Doroczne Nagrody Ministra Budownictwa i PMB za wybitne osiągnięcia twórcze*, "Fundamenty" 1973, 33, p. 2.

310 A. Gzowska, *Dworzec kolejowy jako ikona nowoczesnego socjalistycznego miasta*, in: *Trwałość? Użyteczność? Piękno? Architektura dwudziestego wieku w Polsce*, ed. A. Zablocka–Kos, Wrocław 2011, pp 147–151.

311 A. Gzowska, *Szesnaście żelbetowych kwiatów…*, pp. 121–122.

312 A. Wojda, *Tendencje uprzemysłowienia….*

313 A. Gzowska, *Szesnaście żelbetowych kwiatów…*, p. 69.

314 N. Pevsner, J. Fleming, H. Honour, *Encyklopedia architektury*, Warszawa 1992.

315 A. Gzowska, *Szesnaście żelbetowych kwiatów…*, pp. 72–73.

Despite the protests of architects' circles, DOCOMOMO, Europa Nostra and Department of Architecture Massachusetts Institute of Technology, Katowice railway station did not survive. It was demolished in 2010–2012[316]. As a *memento,* let me quote a fragment of "Description of the competitive design concept for managing the surroundings of the Katowice railway station" written by Henryk Buszko and Aleksander Franta: "The process of city life, its transformations and development controlled by changing human needs should be based on a continuation, not a negation"[317].

2.1.9. "Trade Centre" – Foreign Trade Centre office buildings

Two ultra-modern skyscrapers of the Foreign Trade Centre closing the western perspective of A. Mickiewicza Street, one of the most important city centre streets, have become integral elements of the new city centre of Katowice.

The complex is located on the area designated by: A. Mickiewicza, Jana III Sobieskiego, Dabrowki and Zabrska Streets. The Katowice Voivodeship played an important role in trade with foreign countries: 25% of all Polish foreign trade transactions were concluded here. They were mediated by those organisations and the most important of them was Foreign Trade Headquarters "Centrozap", established in 1952 as a company supplying materials, raw materials and equipment for basic industries, especially mining and metallurgy industries. It had the following three sectoral offices: mining, metallurgical and foundry machinery and facilities. The Polish mining equipment and facilities were sold through "Centrozap" to 38 countries around the world.

The construction of the Foreign Trade Centre was planned already in the mid-1960s[318]. A plot of land at A. Mickiewicza Street was designated for this purpose. The area was not easy to build on. It required numerous demolitions and related allocation of substitute premises, due to mining and physiographic conditions, the vicinity of the Rawa River and the planned bus station.

In 1965, development of a concept for the office building of the Foreign Trade Centre was commissioned to the following three design offices: "Miastoprojekt" Katowice, "Miastoprojekt" Nowe Tychy and the General

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316 T. Malkowski, *Nowy „dworzec" nie wskrzesił brutala*, "ARCH" 2013, 1, pp. 60–67.

317 *Opis koncepcji. Konkurs SARP 741 na zagospodarowanie otoczenia Dworca PKP w Katowicach*, AHBSL, without ref. no.

318 See: SAK, BVNC, OL-D, ref. no. 92.

Fig. 186. Foreign Trade Centre office buildings in Katowice. Photo A. Borowik, 2016.

Construction Design Studio in Katowice, which, however, were not accepted by the Ministry of Foreign Trade. "Miastoprojekt" Katowice organised an internal competition for alternative studies, in which seven teams participated. The concept of Jurand Jarecki and Marian Skalkowski was the winner and it was forwarded for further elaboration. It assumed the erection of a 2-storey, extensive low-rise part, on which twin tower buildings with slight bends of the façades were placed, facing each other with sharper edges of the bends. The composition was of outstanding urban and architectural qualities, it was sculptural and full of expression.

That interesting concept was not completed. The final design was made by Dorde Grujicic from "KMG Trudbenik" design office in Belgrade. The "architectural and ideological" design was created in 1974. In 1976, an initial concept was developed, raising both the high and low-rise parts. Construction and finishing materials were partly imported from Sweden.

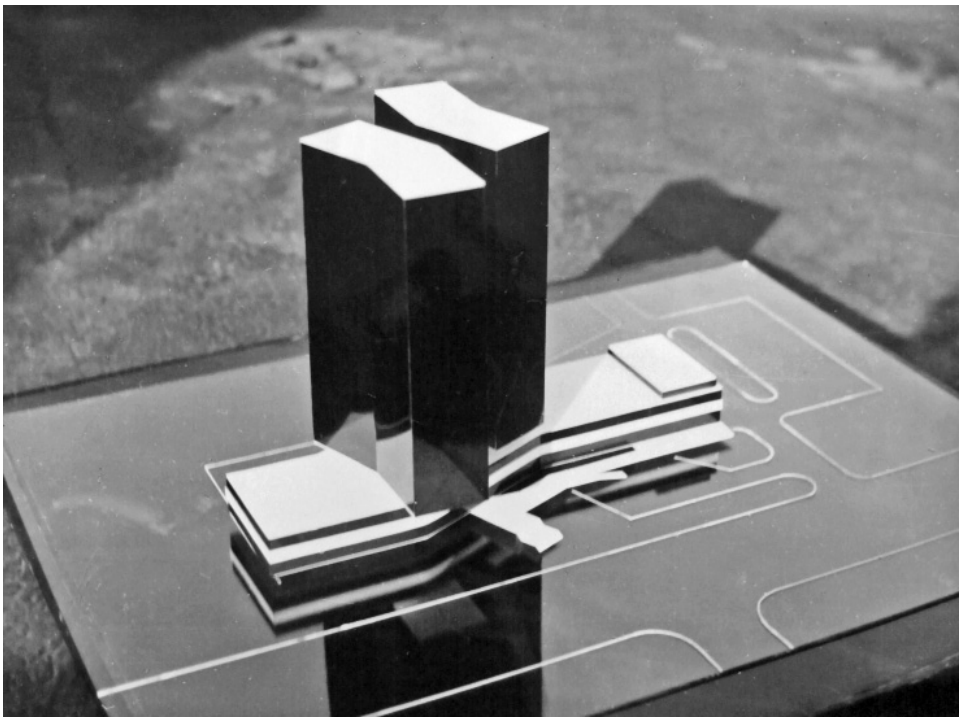

Fig. 187. Foreign Trade Centre office buildings in Katowice. Project not completed, M. Skalkowski, J. Jarecki, 1965. Collections of M. Skalkowski.

The works began in 1976, and the buildings were handed over for operation in 1981. The project supervisor was Warsaw's Foreign Trade Company "Intraco", and the contractor – the Swedish company "IBS Industribyggnader Stenungsund AB". The complex consists of two high-rise parts with 18 and 20 storeys and a wide, low-rise part with 2 storeys. They were connected with each other by a common ground floor and basements. Due to the properties of the land and proximity of the Rawa River, it was necessary to use piles in the construction of the building[319]. A reinforced-concrete-shaft structure was chosen, which was an innovation for the Polish standards. The basis for the structure of the high-rise buildings was square-shaped shafts made with the application of the sliding method. So-called brackets made of four compressed concrete beams were mounted to them. Eight trusses were made as steel profiles. Reinforced concrete ceilings were assembled with the "Lift Slab" method, i.e. they were made at the "0" level and then

[319] *Akta budowlane. Biurowiec C.H.Z. "Centrozap", ul. Mickiewicza* 29, AKCH, building files.

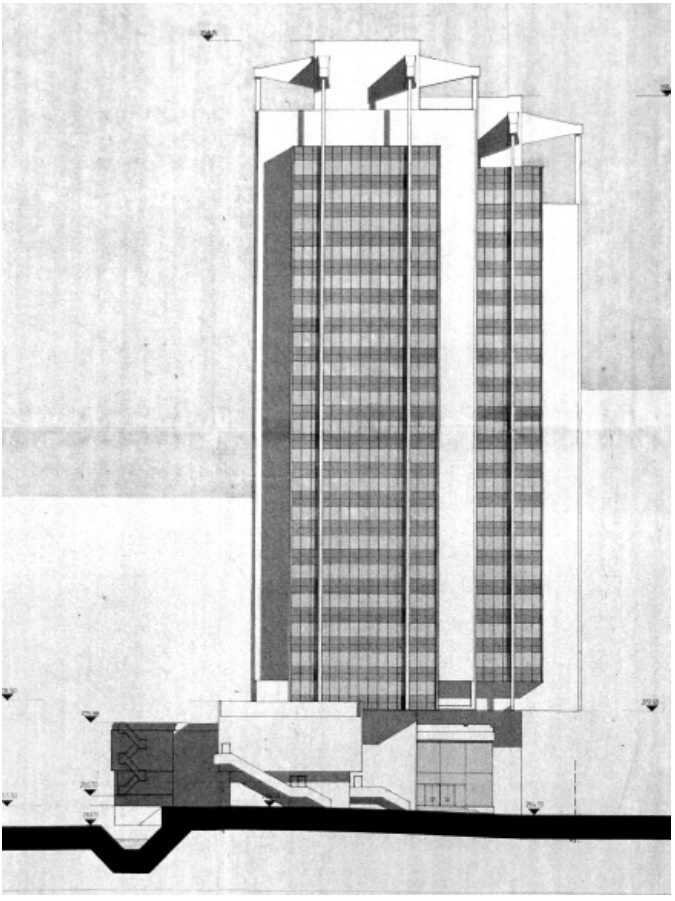

Fig. 188. Foreign Trade Centre office buildings in Katowice. Project completed, D. Grujicic, 1974. SAK, building files.

they were pulled up to the correct height. The low-rise part was completed as a reinforced concrete structure. A clinic, a post office, a bank, a library and a restaurant with a spacious consumption room on a square plan were designed for the so-called lower ground floor, apart from halls and toilets. On the so-called upper ground floor in the eastern part, an atrium surrounded by conference rooms was designed which, thanks to the sliding door instead of walls, could be combined into larger rooms. Elevators, staircases and toilets were designed in the middle of the towers' shafts. Open space offices were designed around them. Good side lighting was provided by large windows arranged around the building.

The main highlight of the complex is two slender towers on the Greek-cross plan with 18 and 20 floors (excluding the 2-storey low-rise part). The bodies of the towers reflect the reinforced-concrete-shaft structure,

and the structural elements – lower parts of the reinforced-concrete shafts, star-shaped brackets and trusses running all the way up – are the elements that determine their expressive nature. The curtain walls were made of metal and sheet-metal, which was covered with silver and golden foil. The darker, central part of the walls and the bright side parts were varied by different colours. All the structural elements were optically exposed with a bright colour. The use of shiny materials corresponds well with the modern shape, bringing the buildings closer to the trend of high-tech architecture.

In terms of urban planning, architectural shape and structure, as well as the materials used, the Trade Centre stood out against the modern architecture of Silesia-Dabrowa Basin region and Poland. It was written about it: "The design of the Trade Centre building complex – its structural solutions, materials used, calculation methods and details, guarantee a contemporary approach to design, namely the contemporary design philosophy"[320]. The Polish architectural environment also appreciated the value of the complex. Henryk Buszko and Aleksander Franta, wrote: "Twin shafts of two office towers overhang around their shafts over a low-rise common part. The whole plumbed by the contour of projection, by drawing out the main bearing rods, and the differentiated by gold and silver colours metal foil – creates, together with the brutally outlined finial of the supporting brackets of both towers, its significant accompanying highlight, despite the several hundred meters distance from the centre[321].

2.1.10. S. Moniuszki and Teatralna Streets

a. Commodities Exchange Office Block

In 1966, a monumental and modern office building, designed by Marian Sramkiewicz, was built at 7 Moniuszki Street, very near the Rawa River[322]. The investor of the building was Wojewodzki Zwiazek Przedsiebiorstw Terenowych [Voivodeship Association of Regional Enterprises] and offices of the Warsaw Commodities Exchange were, among others, located in the building. Originally, it was to be a 7-storey building; however, during

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[320] *Opis Techniczny. Akta budowlane. Biurowiec C.H.Z. "Centrozap", ul. Mickiewicza* 29, AKCH, building files.

[321] H. Buszko, *Kształtowanie się odrębności…*, p. 52.

[322] AMPAA, folder *Marian Śramkiewicz.*

the works, it was decided to build the eighth storey for the needs of Instytut Budownictwa Mieszkaniowego [Residential Housing Institute]. A high, horizontal-body cuboid was created. A reinforced concrete frame structure was used, and on the main façades curtain walls – without load-bearing function – horizontal sequences of windows were arranged. The walls between the windows were finished with the so-called "Iryski", i.e. a cladding of small ceramic tiles. Its architecture contrasted with the surrounding nineteenth-century buildings. Sramkiewicz, while designing the Katowice office building, was inspired by "Siemens" office building in Trondheim, whose photo and plans were published in "Architektura" in 1965. A close analogy to the both cited projects is the office building of "Textim" commercial centre in Sofia of 1967[323].

b. The M. Karlowicz Music School

The Mieczyslaw Karlowicz Music School in Katowice has a long and rich history. Since 1946, it was a leading music education institution in the region and an important culture-forming point on the musical map of Katowice. The year 1968 was a turning point in the school's history. Thanks to the efforts of the then director, Marian Legowski, a modern and functional building at 16 Teatralna Street was created. The design and investment process lasted over three years. A square for the new construction was obtained from Presidium of the Voivodeship People's Council in Katowice. The design was made by Waclaw Lipinski from "Miastoprojekt" Katowice, between 1964 and 1965. The opening ceremony took place only on 19 June 1968. The building was the first musical Monument of the Millennium of the Polish State in the Katowice Voivodeship.

From the beginning, it was designed as a model music school. Its functional program was really extensive. In addition to 29 classrooms for individual learning and 7 classrooms for group exercises, it has a concert hall with 200 seats, a chamber room with 70 seats, a eurhythmics room, as well as administrative and utility rooms. From the beginning, there was a recording studio in the school, connected with all classrooms.

The ground on which the building was to be built was diversified and unfavourable in terms of strength. A building embedded in a corner that turned right at Teatralna Street was erected. Due to the qualification of the

[323] *Biurowiec Siemensa w Trondheim*, "Architektura" 1965, 8–9.

Fig. 189. The M. Karlowicz Music School in Katowice. Photo A. Borowik, 2015.

land to the second category of mining damage, the structure was divided into segments. Mostly reinforced concrete was used; however, some of the segments, including the extreme ones, were made in mixed technology. Also prefabricated elements, so characteristic of the architecture of that period, were used, including the components for covering the roof. Already at the stage of constructing the structure, a solution designed to create sound insulation by using special soundproofing boards in the ceilings was introduced.

A two-aisle building on an elongated rectangle plan was designed. It has two staircases: the main, two-flight staircase in the south-west corner and the rear, three-flight staircase in the north-west corner. In the cut out south-east corner, there are external, sloping stairs leading to a spacious entrance hall. The last segment of the building was hung on six downward tapering pillars on the ground floor.

An interesting feature of the project is the varied, irregular shape of the classrooms. In the exercise classrooms, the walls run diagonally. This shape was to improve acoustic properties of the classrooms.

The body of the building is a 5-storey, elongated cuboid. It is enriched by arcades placed on both short sides and a 2-storey bay window of the concert hall on the longer façade, moved slightly to the left in relation to the axis of symmetry. The southern façade has received a definitely modernist character, mainly by undercutting the corner and vertical window of the staircase. The window openings of the longer façade are rectangular, but the change in their width and the specific arrangement gives the impression of certain anxiety. The walls were finished with top quality plasters using mica. The base of the building and the bay window of the concert hall were decorated with black and white mosaic. In the part of the bay window, the mosaic took the form of three stripes with a horizontal course and different heights. Vertical highlights reminiscent of piano keys were included in them; the strips passing in rows are associated with the rhythm – one of the main properties of music.

In 1967, a monumental mosaic was made on the gable wall from the Rawa River side. Its authors were: Jan Stasiniewicz, Henryk Kobylinski and Magdalena Kurek from the Visual Arts Studios in Katowice. Two figures facing each other can be seen on it. Cloisters are shown in the background. The characters are wearing toques, which seem to be student caps. Below are: Pegasus, meaning art or poetic inspiration, a palette with a brush – painting, and masks – the theatre and coat of arms of the Jagiellonian University. It can be surprising that in the mosaic iconography, there are no references to the function of the building, but the mystery is solved after analysing its urban context. The wall with decoration is the southern closure of Uniwersytecka Street, which is one of the main arteries of the university district. The presence of the coat of arms of the Jagiellonian University is explained by the fact that until 1968, the Katowice University had been a branch of that institution. The second artistic composition is located at the entrance of the building. It presents Erato, a Greek guardian of love poetry, who is walking towards the entrance holding a cithara, her attribute, in the right hand. Other instruments, such as an oboe, a clarinet and a violin, float around her.

The interior designs were made in 1964, parallel to the concept of building architecture. In today's state of research, it is difficult to say whether the author was also Waclaw Lipinski. Usually, the architects from "Miastoprojekt" cooperated with artists, but there were cases that they created or co-created the interior design of the buildings which they designed.

Fig. 190. The M. Karlowicz Music School in Katowice from the Rawa River side. Photo A. Borowik, 2015.

The arrangements made by the author of the design with Jakub Kirszenstein, an acoustician from Warsaw, who was a recognised expert in this field, had a great influence on the design of the rooms intended for music performance. Kirszenstein graduated from the Institute of Cinema Engineers in St. Petersburg, and privately he was the father of the legend of Polish athletics – Irena Szewinska[324].

Waclaw Lipinski described in his design the materials that were to be used for interior finishing. The floors of corridors and the staircases were covered with terrazzo or marble scrap. Some rooms, especially those more representative ones, were finished with oak parquetry coverings. The walls were variously finished: the corridors were plastered, the classrooms were soundproof with "Alpax" chipboards and soundproofing ceilings. In the

[324] A. Klein's interview with I. Szewinska from 18 May 2012 – http://bieganie.pl [accessed: 18/08/2012].

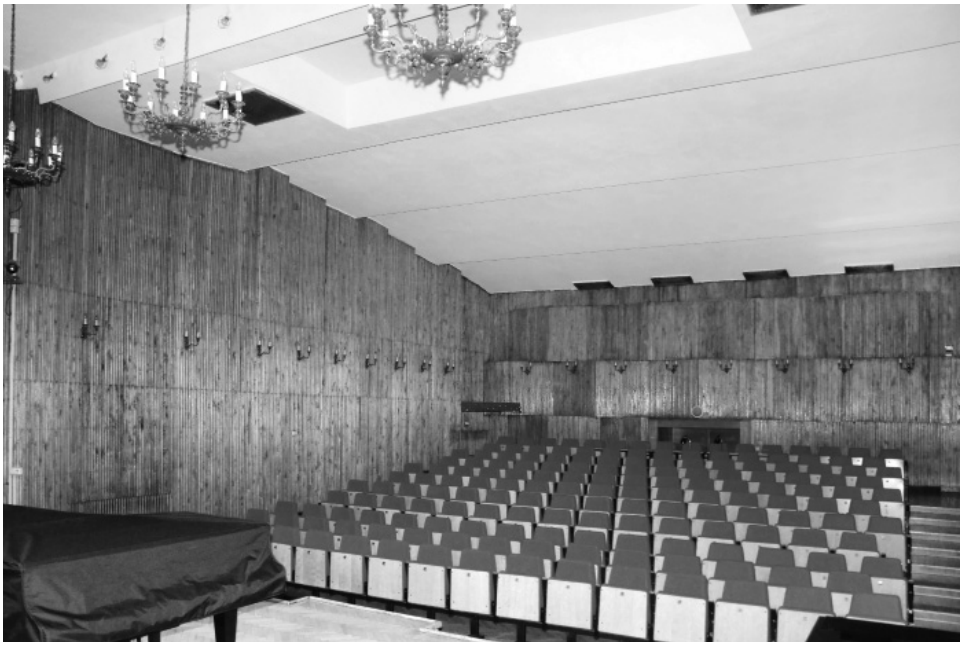

Fig. 191. The M. Karlowicz Music School in Katowice. Large concert hall. Photo A. Borowik, 2015.

large concert hall, they were covered with wooden panelling, and silicate brick appeared in the lobbies. Most of the door frames were an individual design of Lipinski. A sophisticated veneered cladding with carefully selected graining was used in the representative rooms. An interesting solution was applied to the door to the chamber hall which, due to the tiers of the walls, was arranged at an angle in relation to the corridor. The most representative interiors of the building are: the large concert hall, chamber hall, a hall on the ground floor and the foyer of the concert hall on the first floor.

The concert hall has a rectangular projection and is completely windowless. Its space was specifically shaped, in order to ensure the best possible acoustic properties. Its cross-section resembles a spread diamond, because the multi-tiered ceiling descends towards the shorter sides, and the stage and the audience gradually rise in the same direction. The walls of the concert and chamber halls determine the tiers, used to improve the acoustic properties. This solution contributes to expression. The interior is covered with ash wood wall panelling.

There is a foyer on the first floor of the building, i.e. a spacious hall with a characteristic four-sided pillar. The wall near the stairs is finished

Fig. 192. The M. Karlowicz Music School in Katowice. Wall painting in the hall on the first floor. Photo A. Borowik, 2014.

with a silicate brick. The floor is made of marble scrap, fashionable in the 1960s. The most characteristic highlight of the room is a painting decorating the wall opposite the entrance of the concert hall.

The painting is from 1979 and it was made using the *al secco* technique by Boleslaw Nowicki with the cooperation of Jan Kozik and another artist whose name is illegible. It is an allegorical composition depicting ten musicians playing various instruments, dressed in Renaissance costumes. In the background of the sky, there is a banderole with the Latin sentence "MUSICA ARS SEMPER VIVA DOCET NOS ET EDUCAT". On the right side, a young but sagging under a heavy fruit apple tree is shown, symbolising science or work and their sweet fruits. The authors attempted to convey the emotions accompanying the performance and reception of music. The main author of the polychromies was B. Nowicki, who before 1939 studied painting at the Municipal School of Decorative Arts in Warsaw, and after the Second World War – at the Academy of Fine Arts in Düsseldorf[325].

The second interesting and carefully refined interior is the entrance hall on the ground floor. The main highlight of that hall is a huge pillar with an elliptical cross-section in the middle. Its face was covered with a mosaic. The floor is finished with grey terrazzo and the rhomboidal divisions emphasised by metal strips.

[325] Http://www.jaskiernia.pl [accessed: 12/08/2012].

It is difficult to find a direct analogy to the architecture of the Music School in Katowice. The building has certain resemblance of one of the buildings of the University of Mexico. In both cases, the shorter parts of the buildings were undercut and they were based on pillars, and the smooth gable walls were decorated with monumental artistic compositions[326]. The building is an example of a kind of *Gesamtkunstwerk* of the 1960s. At that time, architecture practically did not exist without complementary visual arts, often monumental paintings and sculptures. The modernist idea of the unity of art and architecture came from the thought of Le Corbusier, who postulated it in the 1920s in the "L'Esprit Nouveau" journal. In Poland, in the period of socialist realism, the subject returned and was implemented under the "2 percent" rule, which determined the funds for architectural art to be 2% of the total construction costs. Also in the 1960s, architecture was often accompanied by painting and sculpture. Their mutual relations were various – it seems that in general, the artists just "decorated" or, as the art critics of that time called it: "attached" works of art to the finished building. This was also the case in the implementation of MDM district or PDT Department Store in Warsaw[327]. Rare were the cases of cooperation between artists and architects, who already at the stage of designing the building defined the way of decorating architectural elements or interior design.

The described building of the Music School in Katowice is an interesting, well-preserved example of the architecture of the 1960s. It should be noted that it was the second modern building intended for professional music learning, after the State University of Music in Warsaw and, as it was emphasised, it gave way to the Warsaw University only in terms of the purposefulness of solutions and technical equipment[328]. Due to failure to arrange the link between Teatralna and Warszawska Streets, the building is cut off from major transport routes. Standing somewhat off the beaten track, it is an excellent testimony of architectural and artistic thought, as well as a high level of performance from the time of the Polish People's Republic.

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326 A. Kossakowski, *Example: Meksyk*, "Fundamenty" 1957, 20, p. 4.

327 A. Oseka writes about it, A. Oseka, *Malarstwo przenika architekturę*, "Fundamenty" 1957, 11, p. 8, B. Kowalska, *O jedność plastyki z architekturą*, "Fundamenty" 1957, 16, p. 8.

328 [j.r.], *Szkoła muzyczna*, "Fundamenty" 1967, 39, p. 10.

Fig. 193. BGZ Residential and Commercial Complex in Katowice. Photo A. Borowik, 2012.

c. BGZ Residential and Commercial Complex

The complex of BGZ [Food Economy Bank] was erected at Teatralna Street between 1959 and 1960 according to the design of Henryk Buszko and Aleksander Franta from General Construction Design Studio. It consists of three parts: two residential buildings with 5 to 7 floors and a 2-storey bank designed as a link between them. The building perfectly fit into the fragment of the city that was difficult to develop due to the course of the Rawa River and mining damage. The residential buildings have characteristic windows in the form of lying rectangles.

The façades from Szkolna Street were enriched with large balconies and full balustrades. Undoubtedly, an expressive element is the horizontal "overhang" of the bank – a sequence of windows is arranged across its entire width. The building, until the last modernisation, was an example of the attention to detail that was characteristic of the turn of the 1950s and 1960s. Its façades were covered with plasters of a lighter and darker shade,

Fig. 194. BGZ Residential and Commercial Complex before modernisation and insulation. Photo A. Borowik, 2012.

which were composed as rectangles that created an almost painterly composition. The plinth was finished with black "Iryski" and clinker bricks. They contrasted with the bright colour of the plasters and white "Iryski" finishing the façade of the bank part. Individually designed grille closing the entrance of the yard received an interesting, geometric shape. The described complex of buildings is an interesting example of the coexistence of residential and commercial functions and a good solution to a difficult urban situation.

2.1.11. "Torstal"

In the place of the present building of the Faculty of Social Sciences of the University of Silesia, between 1956 and 1957 another important investment was made in New Katowice. It was a sports facility: "Torstal" skating track designed by Henryk Buszko and Aleksander Franta, who were working in "Miastoprojekt" of the then Stalinogrod at that time.

Fig. 195. Panorama of Katowice towards the east. "Torstal" massif in the background. Photo J. Jarecki. Collections of J. Jarecki.

Before the war, a wooden facility called "Torkat", designed by Lucjan Sikorski, with a similar function located there. It had a modernist shape and was much less impressive than the post-war project, but it burned down in the 1950s. In the post-war building designed by H. Buszko and A. Franta, a rather tall enclosure for an auditorium of 3,500 seats and 6,500 standing places was erected around the skating-rink on its four sides.

The design assumed that there would be a VIP stand for 50 people in the western part. In the corners, there were exits to allow the spectators to leave the facility quickly (it was assumed that this would be in 2–3 minutes). It was also planned to erect a roof that would cover spectators from the upper rows and shade the surface on sunny days, thus protecting the ice. On the first floor, a hotel with 18 rooms, a café, a restaurant and a room for radio reporters were located. Auxiliary rooms, offices and locker rooms were, among others, located under the stands. In the western part adjacent to Bankowa Street an engine room was designed, in the eastern part, a dormitory for 50 people with a common room and a dining room was

Fig. 196. "Torstal" in Katowice. Archival photo. Collections of M. Skalkowski.

designed, while from the Rawa River side a factory producing artificial ice was designed. From the eastern side, an additional artificial training arena with an area of 16 m x 20 m was provided under one of the stands.

During the construction works, problems were encountered with the quality of the land for development, and therefore, the technology of making foundations was changed from the reinforced concrete one into the mixed one, combined with wood. In the then press "Torstal" was described as one of the most modern ice rinks in Europe[329]. Elements of propaganda were added, for example, the words of engineer Piekorz: "[...] I have never seen such enthusiasm and devotion of employees as in the case of Torstal. [...] It will be the biggest reward for us if this new facility contributes to the success of our hockey players greater than ever before"[330]. Until the time

[329] *Nowy Torstal gotów*, AHBSL, folder "Wycinki z gazet 1950–2010".

[330] In 1953, H. Buszko said: "[...] we were building there the largest artificial ice rink in Europe. We've never seen an artificial ice rink. The neighbouring Czechoslovakia has 16 of them. None of us managed to obtain a permit to go out and get familiar with the

of building the Sports and Entertainment Hall, it was the most important sports facility in Katowice. Numerous and important events occurred there – e.g., in the 1959/1960 season, 129 sports events were organised[331]. This monumental and architecturally interesting building burned down in 1973.

2.1.12. University Campus

The City Centre University District in Katowice included a quarter between Bankowa, Uniwersytecka, Szkolna and S. Moniuszki Streets. This relatively small area was located between an intense city centre development and the facilities under construction, including the "Katowice" Hotel and the "Kopalniana" housing estate [332]. Already in 1945, there were plans to establish a university in the Upper Silesia and the Dabrowa Basin. However, it was in 1963, due to implementation of the concept of "deagglomeration of science", that a sudden decision was made to establish a branch of the Jagiellonian University in Katowice[333]. An inauguration ceremony took place on 8 October 1963 at the S. Wyspianski Theatre in Katowice, preceded by a colourful parade of senates at the higher schools.

Due to speed of decision making, there was no time to think about a new building for the needs of the university branch. At that time, a school of the millennium was erected at Bankowa Street and it was decided that the school would be adapted to the new university function. Therefore, the location of the University was accidental and in many respects unsuccessful, primarily due to a relatively small area of the future campus and no possibility of its expansion.

Today's Rector's building at 12 Bankowa Street was designed in 1959, as a model 25-class-room school[334]. The building was constructed between

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existing ice rinks. We feel like poor relatives in relation towards Czechs, Hungarians or Romanians who come to us", *Warunki pracy architekta*, "Stolica" 1953, 12, pp. 2–4.

331 *129 imprez odbyło się na Torkacie*, "Trybuna Robotnicza", 7 April 1960.

332 I want to thank very much for help: Bozena Drygas and Beata Kutnik from the Archives of the Main Board of the Association of Polish Architects in Warsaw, Miroslawa Ludzik and Jerzy Dajka an Assistant Professor from the Institute of Physics at the University of Silesia in Katowice and Marek Skalkowski.

333 *Memoriał w sprawie utworzenia Uniwersytetu Śląskiego w Katowicach*, Katowice 1945.

334 *Projekt techniczno-roboczy Filii Uniwersytetu Jagiellońskiego przy ul. Bankowej w Katowicach*, SAK, fond 437, ref. no. 2/44.

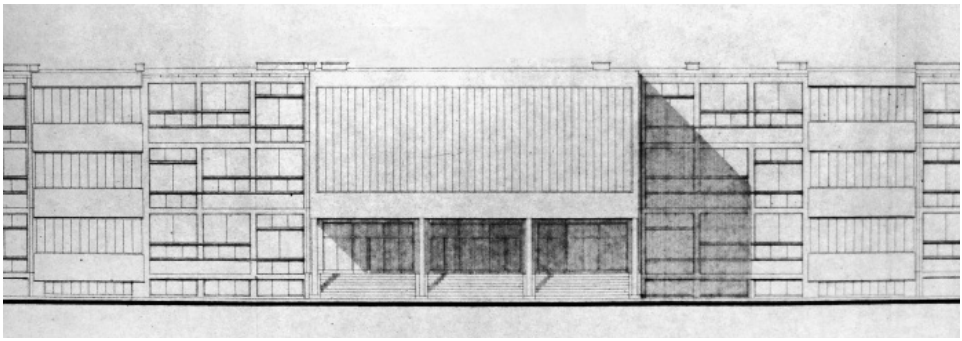

Fig. 197. School at Bankowa Street in Katowice (currently Rector's Office of the University of Silesia in Katowice). AKCH, building files.

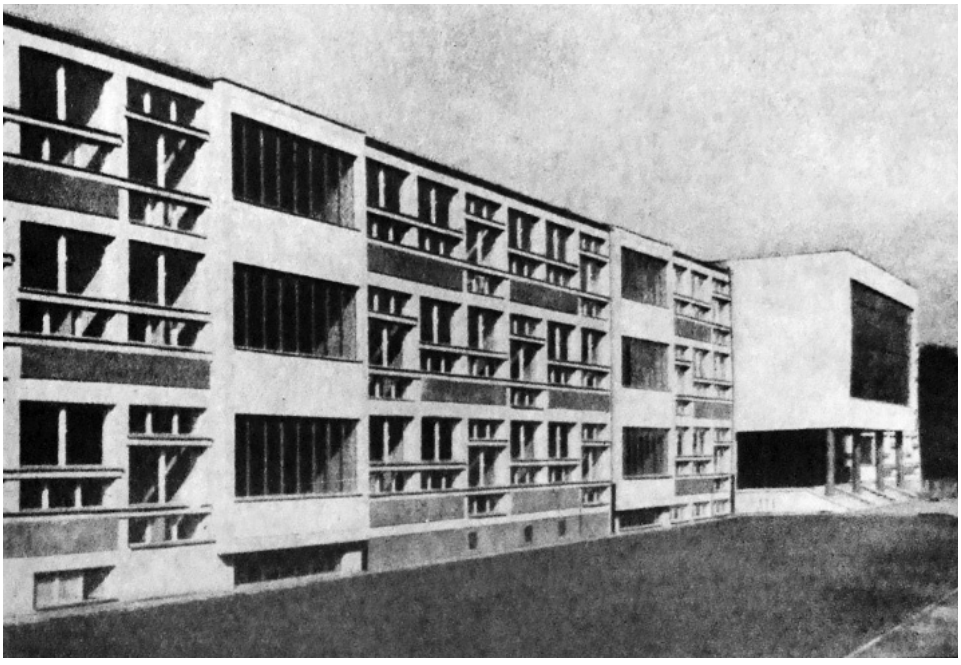

Fig. 198. Rector's Office of the University of Silesia in Katowice. *Nowe śródmieście Katowic. Wystawa w Muzeum Architektury i Odbudowy, Wrocław, ul. Bernardyńska 5*, Katowice 1967.

1961 and 1964[335]. Waclaw Lipinski was the author of the architecture concept and Tadeusz Krzysztofiak was the author of the structure concept – both

[335] *Nowe śródmieście Katowic. Wystawa w Muzeum Architektury i Odbudowy, Wrocław, ul. Bernardyńska 5*, Katowice 1967, p. 17.

Fig. 199. Rector's Office of the University of Silesia in Katowice. Detail of the façade. Photo A. Borowik, 2016.

from the Katowice-based "Miastoprojekt". It consisted of three parts: the main building parallel to Bankowa Street and two wings. The main building was a two-storey building and housed an assembly hall, lecture halls, workshops, laboratories and a library.

A single storey wing with lecture halls, doctor's offices and utility rooms were located perpendicular to it. The third building had three floors; there were a small swimming pool for swimming lessons and a gymnasium. Sports fields, as well as a building with flats for the Branch subsidiary staff and guest rooms were located nearby. A reinforced concrete framework, and in some parts, prefabricated reinforced concrete framework were used. The facility has a fairly typical layout for schools of that period: a rectangular plan and two rooms sequences divided by a dark corridor. The architect carefully designed the façade. Structural elements were left in reinforced concrete, which was given a texture by hammering, the fillings were covered with stucco and coloured tiles. The main highlight of the long façade

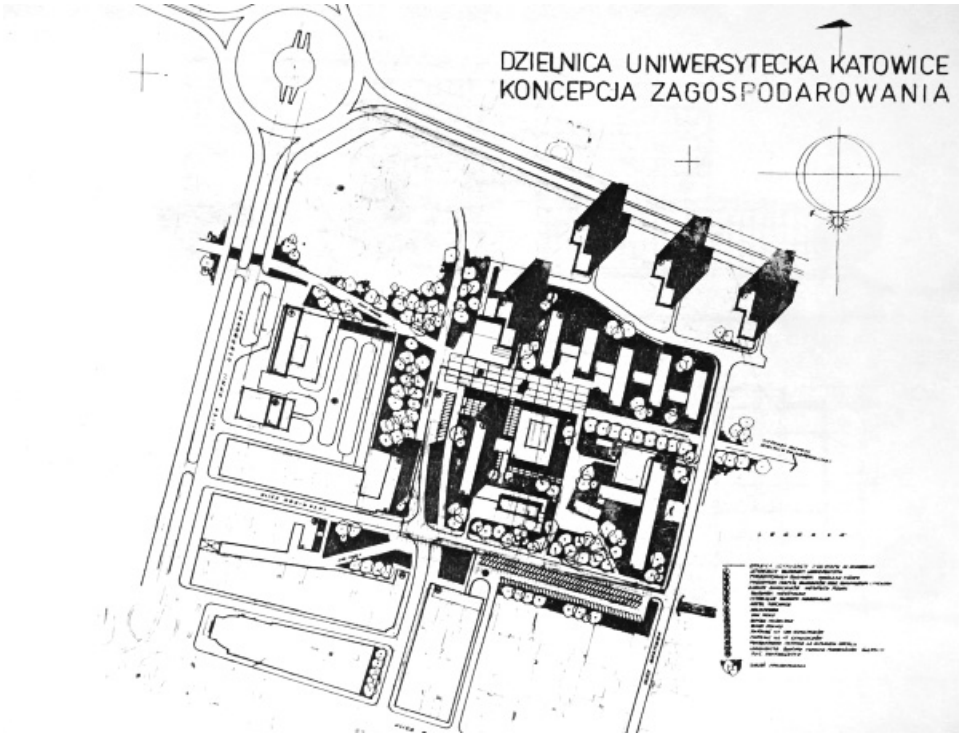

Fig. 200. Design of the University District in Katowice. The development plan, R. Soltynski, 1965. AMPAA, folder *Ryszard Soltyński*.

is an almost completely glazed cuboid of the hall, supported on four pillars. An important role in this architecture was played by the rhythm of openings and window divisions. The windows were divided horizontally with reinforced concrete beams located at different heights – alternately in the upper and lower parts. They formed rhythmic systems enhanced by red, terracotta *panneau*. The architect treated the façade as a work of art, giving it the impression of a free, almost abstract composition. The building gained the approval of its contemporaries: in 1963, it was awarded the Honourable Mention of the Association of Polish Architects. Jozef Golab used a somewhat similar system of articulation in the elementary school in Cracow in 1960. He split the façade into six horizontal stripes, suggesting a greater number of storeys than it was in reality, but the divisions that he introduced are more regular.

After construction of a modern superstructure and modernisation, designed by Miroslaw Polak and Marek Skwara the main part of the complex

lost its original nature of the genuine school architecture of the 1960s, representing a high level and good quality of workmanship[336].

In 1965, a concept of urban planning of the University District was created. Ryszard Soltynski from Gliwice "Miastoprojekt", on the occasion of designing the building of the Institute of Physics, prepared a plan for the development of the area between the Rawa River, Bankowa Street and the current Uniwersytecka Street.

The design was limited only to it, because the area on the eastern side of Bankowa Street was occupied by the "Torstal" ice rink and the former zoological garden, intended in the general plan of the city as a recreation area. The design assumed setting out a new pedestrian route – today's north-south section of Uniwersytecka Street, which was to be the axis of the whole project. In the urban plan for development of the city centre of Katowice, it was assumed that it would be extended to Warszawska Street, thus forming a convenient link with the Katowice Main Square. This idea was not implemented due to the necessity of considerable expenditures and demolitions[337]. The spatial development plan from 1965 also set out a pedestrian sequence with a latitudinal run that matches today's A. Chelkowskiego Street and a large square in front of the Institute of Physics.

In 1968, by virtue of the regulation of the Council of Ministers of 8 June, a new institution was established; the University of Silesia in Katowice was created from the merger of the Branch of the Jagiellonian University and the Teacher Education School in Katowice. It was an event of great importance for the region. As Jerzy Zietek emphasised in his speech at the session of the Voivodeship People's Council in Katowice: "[...] this is a crowning achievement of the long-term aspirations of the Upper Silesia and Dabrowa Basin region and the result of consistent efforts of the Voivodeship Committee of the Polish United Workers' Party and Edward Gierek its first secretary and member of the Political Bureau of the Central Committee. The establishment of a university is an event of historical significance for the region"[338]. They were aware of the fact that the building of the hastily adapted old

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336 B. Szczypka–Gwiazda, *Architektura według polityki. Modernizm w architekturze gmachów Uniwersytetu Śląskiego*, in: *Katowice w 143. rocznicę uzyskania praw miejskich*, ed. A. Barciak, Katowice 2009, p. 93.

337 M. Skalkowski, *Biblioteka Śląska*, "Architektura" 1962, 8, p. 311.

338 [lc], *Nowoczesne arterie przelotowe otoczą nieckę węglową*, "Dziennik Zachodni", 26 June 1968.

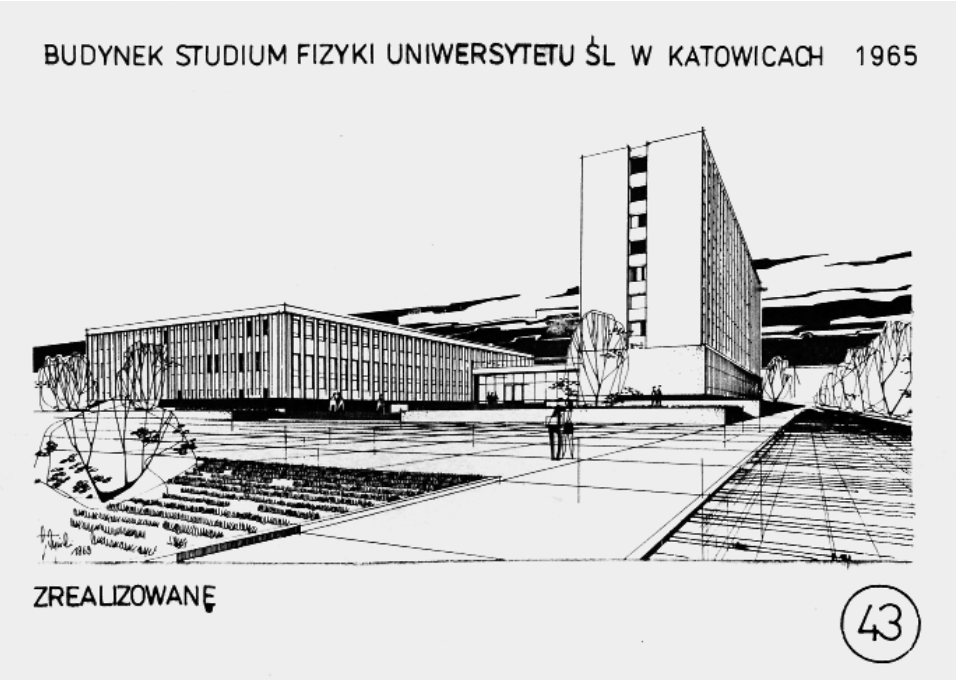

Fig. 201. College of Physics at the University of Silesia in Katowice. The building's design, R. Soltynski. AMPAA, folder *Ryszard Sołtyński*.

millennial school was not adapted to the ambitious plans to expand the University, especially in teaching and research terms. Therefore, in 1968, a new adaptation of that facility took place, during which some rooms were adapted to the function of the administration and the Rector's Office. The interior designs were made by Ryszard Soltynski and Tadeusz Pfützner from Gliwice-based "Miastoprojekt"[339].

In 1968, plans were made to launch two new fields of study: solid state physics and nuclear physics for the needs of industry. Therefore, a decision was made about the first major investment of the University of Silesia in Katowice: the College of Physics complex at Uniwersytecka Street built between 1968 and 1972. The implementation of the expensive building was possible due to the huge funds obtained from the state budget for the development of the University of Silesia in Katowice in the amount of 591,000,000 zloty for the years 1970–1975. The land for development was donated by the voivodeship authorities. Before that, a sports

[339] AMPAA, folder *Ryszard Sołtyński*.

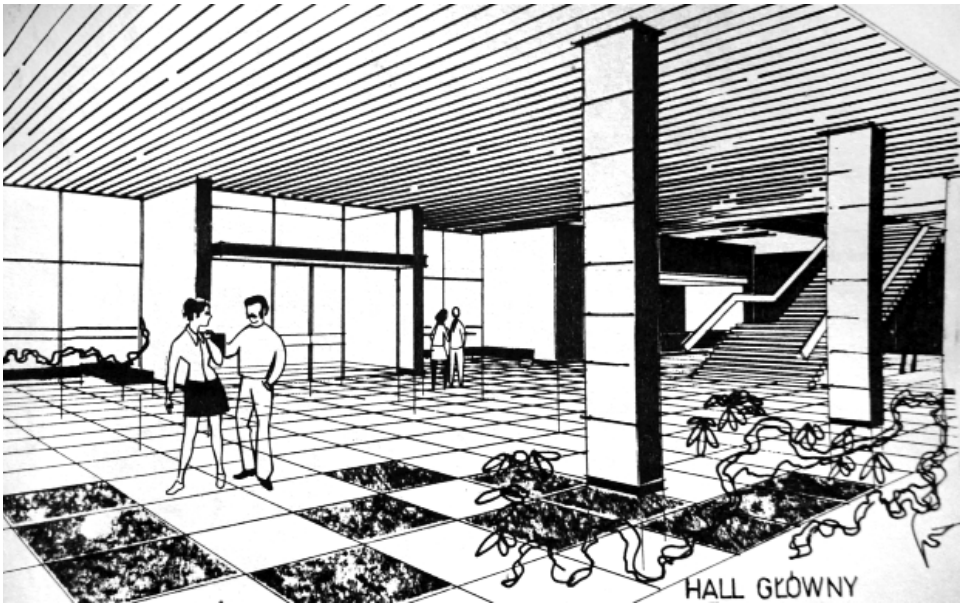

Fig. 202. College of Physics at the University of Silesia in Katowice. Interior designs, R. Soltynski, T. Pfützner. AMPAA, folder *Ryszard Sołtyński*.

field of "Gornik" sports club and tennis courts were located there. The design of the building was selected in 1965 in a closed competition between "Miastoprojekt" offices from Katowice and Gliwice. The team from Katowice was represented by Waclaw Lipinski, and the team from Gliwice – by Ryszard Soltynski with the designing engineer Karol Dulawa. Soltynski's concept won.

An impressive complex of buildings consisted of three parts: a 9-storey part, parallel to Uniwersytecka Street, housing laboratories, a 2-floor teaching block at A. Chelkowskiego Street with lecture halls, exercise rooms, a drawing room and a library as well as a 2-storey workshop with a technological hall from S. Moniuszki Street side.

The buildings could accommodate 630 students and 210 academic and administrative staff. Lecture-halls were also designed – large ones with 300 seats and 2 small ones with 120 seats each. The lecture halls were to be wired, equipped with CCTV and cabins in which a lecture translated in three foreign languages could be listened to[340].

[340] [zp], *Studium Fizyki Uniwersytetu Śląskiego*, "Dziennik Zachodni", 4 March 1969.

Fig. 203. College of Physics at the University of Silesia in Katowice. Hall. AMPAA, folder *Ryszard Sołtyński*.

Fig. 204. College of Physics at the University of Silesia in Katowice. Hall on the first floor. Photo A. Borowik, 2017.

Fig. 205. College of Physics at the University of Silesia in Katowice. The façade from Uniwersytecka Street side. AMPAA, folder *Ryszard Sołtyński*.

The designs of modern and functional general-purpose interiors, e.g. of the halls, assembly hall or library, were made by Ryszard Soltynski and Tadeusz Pfützner[341].

Soltynski exceptionally treated each design task related to interiors, as evidenced by these words: "Designing interior architecture is my passion and I devote my free time to this work"[342].

The building complex, despite the differentiation of individual its parts, creates a harmonious whole, except for the not very successfully extended technological hall: originally, its completely glazed wall was to be exposed from the side of S. Moniuszki Street and surrounded by well-designed greenery. The buildings were erected as reinforced concrete frame structures

[341] AMPAA, folder *Ryszard Sołtyński*.
[342] Ibidem.

and displaying them was not a concern. The main part adjacent to Uniwersytecka Street is a modernist facility referring to the tradition of the pre-war international style; however, a strong highlight of vertical directions allows it to be classified as verticalism. A fast rhythm of vertical divisions causes chiaroscuro and expressive effects on the façades.

The beginning of the 1970s was a period of intense expansion of the City Centre University District. The main goal of the university, voivodeship and party authorities became further rapid development of the University. At that time, the housing conditions were very difficult. For those reasons, typical designs and prefabricated elements were chosen, which admittedly ensured fast construction of buildings, but at the same time negatively affected the aesthetic expression of the whole project. In one of the *Memos* from the conferences organised in this matter by Jerzy Zietek in 1968, the following was written: "Fulfilment of the identified needs will take place through segment (provisional) construction, which should be characterised by lightness, modest interior design, modest furnishings"[343]. It was emphasised that only such action could ensure the timely opening of new faculties of study. The works on the implementation of the project were entrusted to the chief architect of the voivodeship – Marian Zawila, who, together with his team, was to determine the location of facilities, the type of prefabricated elements and to develop project documentation and cost estimates. Sending designers abroad was even considered, but they were delegated only to Wroclaw, where they could become familiar with the manner of implementing the technology of segment buildings. Finally, the project was commissioned to Tadeusz Sadowski from the Katowice-based "Miastoprojekt", the author of the Silesian school typification system. As evidenced by the surviving documents, the concept was approved by Marian Zawila, the chief architect of the voivodeship, Kazimierz Popiolek, the Rector of the University of Silesia and August Drzymala – director of the Higher Schools Investment Management in Gliwice, which conditioned positive decision of the voivodeship authorities represented by Jerzy Zietek[344]. Finally, the system of "typical prefabrication for school construction, up to three storeys

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[343] *Notatka z konferencji u Tow. Przewodniczącego J. Ziętka w dniu 19.12.1968*, SAK, BVNC, OL-D, ref. no. 105.

[344] *Informacja dla przewodniczącego Prezydium WRN. Tow. Płk. Jerzego Ziętka w sprawie dalszej rozbudowy Uniwersytetu Śląskiego, 30.12.1968 r.*, SAK, BVNC, OL-D, ref. no. 105.

high, i.e. prefabricated elements from the album for elementary schools for mining damage" was adopted.

The first project in this technology was the segment building of the Faculty of Mathematics, Physics and Chemistry at 14 Bankowa Street.

The design of the building and spatial development were developed in 1969 by Tadeusz Sadowski. Segments "B", "C" and "D" were handed over for use in 1973. They were to accommodate the Institutes of Physics, Mathematics and Social Sciences, the main library as well as departments of publishing and cooperation with foreign countries. Segment "A" for the Institute of Chemistry and Segment "E" with the Faculties of Mathematics, Physics and Chemistry and lecture rooms of general didactics were handed over for use slightly later. The project is shaped like letter "E" and it consists of two three-storey segments on the plan of squares and three four-storey parts placed between them with a rectangular projection. The segments are joined with a connecting passage. Definitely, advantages of this arrangement are the intimacy of urban interiors and a lot of greenery. The body of the building is modernist, emphasised by rectangularity, modularity and underlined horizontal directions. The whiteness of concrete prefabricated elements is contrasted with red bricks. An attempt was made to vary the nature of a typical building by the undulating surface of the concrete and the fields covered with crushed porcelite.

In the following years, the areas on the eastern side of Bankowa Street, with the remains of the burnt "Torstal" ice rink were obtained. Thus, between 1974 and 1975, a prefabricated building of the Faculty of Biology and Environmental Protection at 9 Bankowa Street was constructed.

A typical, larger module used earlier in the building of the Faculty of Mathematics, Physics and Chemistry at 14 Bankowa Street, was adapted by the team of Industrial Construction Design Office of Gliwice under the direction of the chief designer W. Kutyla. There were the dean's office, institutes, modern didactic rooms, a faculty library and a lecture-hall with 300 seats. Jerzy Zietek personally supervised progress of the project, assigning an additional special awards fund for contractors, for their high quality and timely performance of works.

Another area of investment was the parcel of the burnt "Torstal", opposite the Rector's Office. In 1969, the idea of building it with a new Rector's Office edifice was born; however, until 1976, it was not possible to start demolishing the ice rink for unknown reasons. At that time, the concept

Fig. 206. Building of the Faculty of Mathematics, Physics and Chemistry at the University of Silesia in Katowice. Photo A. Borowik, 2016.

Fig. 207. Building of the Faculty of Mathematics, Physics and Chemistry at the University of Silesia in Katowice. Detail of the façade. Photo A. Borowik, 2016.

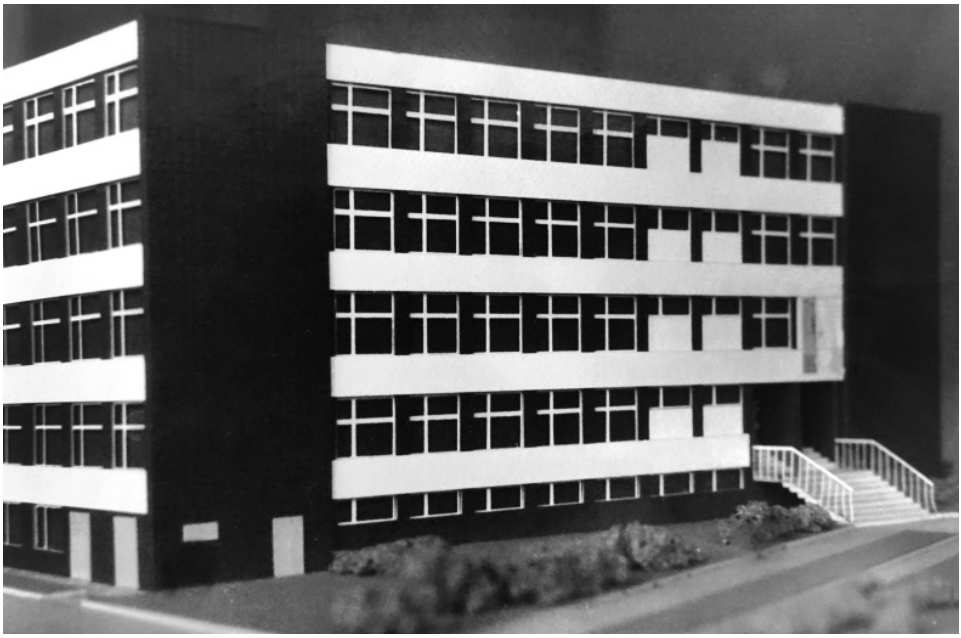

Fig. 208. Building of the Faculty of Biology and Environmental Protection at the University of Silesia in Katowice. Model. SAK, fond 224, ref. no. 105.

Fig. 209. Building of the Faculty of Biology and Environmental Protection at the University of Silesia in Katowice. Photo A. Borowik, 2016.

Fig. 210. Building of the Faculty of Social Sciences at the University of Silesia in Katowice. Photo A. Borowik, 2016.

changed and it was decided to allocate this area to the building of the Faculty of Social Sciences, which was handed over for operation in 1978[345].

The building consists of two typical modules used in the previously described completions juxtaposed side by side and joined with a connecting passage. The manner of finishing the façade also did not differ from them. One of the advantages of the presented typical design was windowless side walls of the building, perfectly suited to the so-called artistic highlights, or mosaics, individualising almost identical buildings. In case of the Faculty of Social Sciences, it is a monochromatic composition depicting a Vitruvian man, obviously referring to the social nature of lectures given in the building, signed by the name of the "ART Katowice" cooperative[346].

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345 *Uniwersytet Śląski 1968–1998. Fakty, dokumentacje, relacje*, ed. A. Barciak, Katowice 1998, p. 35.

346 B. Szczypka–Gwiazda indicates Adam Romaniuk as their author. In the Central Archives of Modern Records in Warsaw, accounting documents related to the activities of "Zakłady Artystyczne Art" for the years 1973–1983 were preserved. It was an institution of the Union of Polish Artists and Designers. Central Archives of Modern Records in Warsaw, ref. no. 2003/1.

Fig. 211. Canteen building of the University of Silesia in Katowice. Photo A. Borowik, 2016.

At the entrance of the Faculty of Chemistry, a mosaic with an abstracted eagle soaring in the air made by Henryk Kobylinski and Magdalena Kurek was placed. Some interiors were decorated with mosaics. High artistic quality is represented by those preserved in the lobby of the ground floor and the first floor of the Faculty of Social Sciences, where the Vitruvian man motif and outstanding abstracted landscapes appeared again.

Another building from the Polish People's Republic era, i.e. a canteen located at A. Chelkowskiego Street, near today's "Novotel" Hotel should also be mentioned[347]. During its design, the concept of architect Mankowski was applied, for the first time used in the student canteen at Luzycka Street in Gliwice. They were light low-rise buildings that could serve 2,200 students a day[348].

In 1969, due to limited development possibilities of the University in the city centre, an unrealized concept was created, of erecting new buildings in Ligota, the southern district of Katowice. From the 1950s, plans were

[347] Hotel "Warszawa", currently "Novotel", was built by the Swedish company "AB Skanska Cementjuteriet", which won the tender and committed to building the facility within two years. The contract was concluded in 1971, but the pace of construction works was determined by the availability of materials.

[348] [pic.], *Wszystko dla studentów*, "Dziennik Zachodni", 25 July 1974.

made to create an academic district there, and in the 1960s the construction of the university campus was started, including three houses for students of the University of Silesia, designed by Tadeusz Lobos from the Katowice-based "Miastoprojekt". The first of them was handed over for operation in 1968. The implementation of the urban plan for the new academic campus in Ligota, shared by the University of Silesia and the University of Economics, was commissioned to the Katowice-based "Miastoprojekt". It is known that it was to be built next to the areas reserved for the University of Economics and to include: teaching buildings, student dorms, an assistant hotel, a canteen, a central medical clinic and facilities for cultural and sports activities[349]. It was planned to start the construction works in 1972. Why was the project not implemented? The preserved documents on the location of the University of Economics allow answering this question partially. In 1967, the possibility of expanding the existing complex at Bogucicka Street or the erection of a new complex in Katowice–Ligota was considered. Finally, the first option was chosen, presenting the following arguments: more difficult geological conditions, possibility of ordering the city centre buildings, and easier and faster access for students and employees to the centre of Katowice[350].

At the same time, decentralization of the University of Silesia was progressing – some of the new faculties were located outside of Katowice, mainly in the Dabrowa Basin. In 1973, Marcin Przylubski wrote in "Fundamenty" journal about "scrambling" the University by other cities[351]. It was a kind of struggle for a significant city-forming factor, which was the University.

An important element of the City Centre University District was the Silesian Academic Library. Already in 1952, the construction of a new building for the Silesian Library was planned and its first socialist realist designs were created, but at that time it was not to serve the role of a university unit[352].

In the early 1960s, the idea was resumed and a new concept was created at the request of the Culture Department of the Voivodeship People's Council in Katowice.

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349 [pas], *Jutro Uniwersytetu Śląskiego*, "Dziennik Zachodni", 27 November 1969.

350 *Notatka z konferencji u Tow. Przewodniczącego J. Ziętka w dniu 19. I. 1967*, SAK, BVNC, OL-D, ref. no. 102. Perhaps one of the most important obstacles was the general location of the new mine in Panewniki in 1969.

351 M. Przylubski, *Centrum Zagłębia – zwornik wiążący*, "Fundamenty" 1973, 17, p. 7.

352 "Architektura" 1954, 2, p. 41.

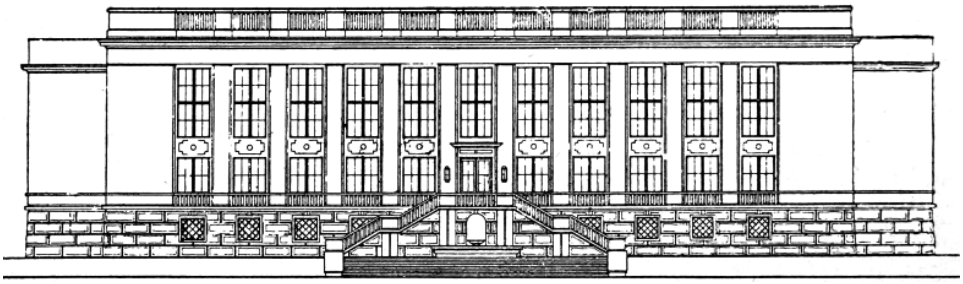

Fig. 212. The Silesian Library in Katowice, design, T. Lobos, approx. 1954. "Architektura" 1954, 2, p. 41.

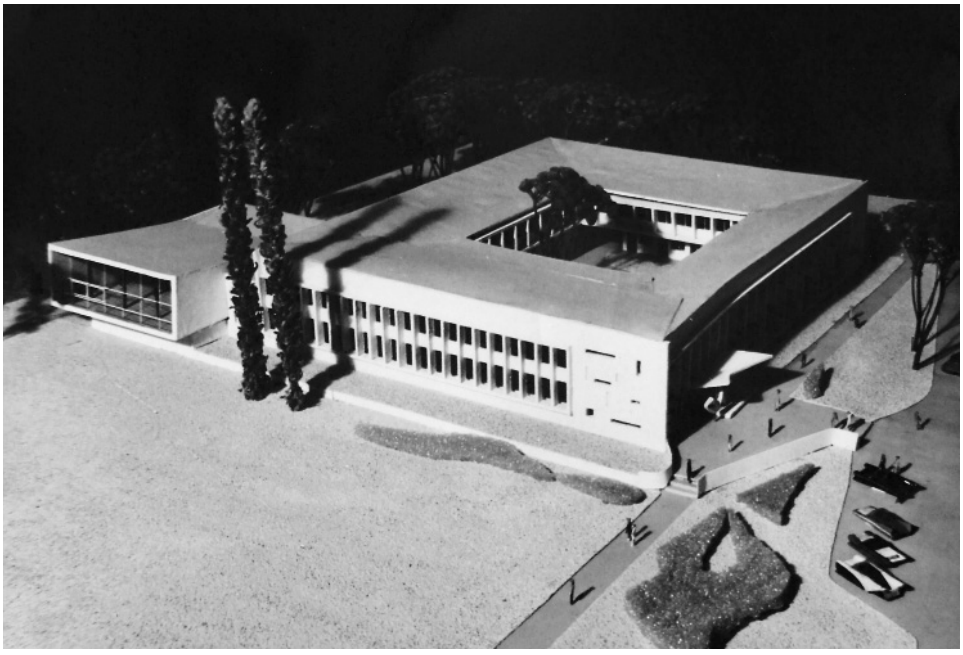

Fig. 213. The Silesian Library in Katowice, design, M. Skalkowski, 1960, 1st version. Collections of M. Skalkowski.

The building was to be built on the former sports field of "Gornik" sports club behind the "Katowice" Hotel, in the place of today's "Altus" skyscraper. In 1960, the first version of the Library design was developed, while the following year, due to the extension of the program by rooms for the Silesian Institute of Science, the second version was made[353]. Their authors were

[353] M. Skalkowski, *Biblioteka Śląska…*, p. 311.

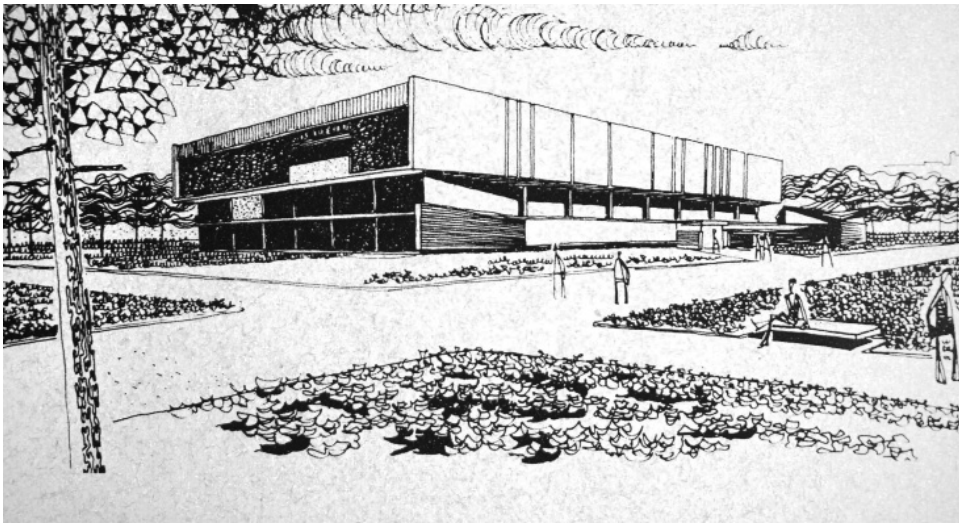

Fig. 214. The Silesian Library in Katowice, design, M. Skalkowski, 1962, 2nd version. Collections of M. Skalkowski.

employees of the Katowice team of "Miastoprojekt": Marian Skalkowski as the main designer, Stanislaw Kwasniewicz, Jurand Jarecki and the designing engineers Franciszek Klimek and Jaromir Bohoniuk. The architects have proposed a modern building with a characteristic division into three blocks of different architecture, corresponding to the reading room, offices and laboratories, and the books storage area. A compact cubic block with a height of four storeys had a separate lecture room. The core of the building was warehouses enclosed with reading rooms and rooms intended for work. The library was to accommodate approximately 1,000,000 books, with the possibility of expanding them to 2,000,000. Skalkowski explained the modern shape of the building as follows: "It seems that in the existing old and chaotic urban planning of Silesia, with elements of such diversified industrial and residential buildings, it is necessary to create a new architecture with compact and lapidary forms, which would not magnify this chaos any more"[354]. The design was presented at the seminar of librarians and architects as an example of a good solution comparable with other European projects[355]. In 1967, the concept of its construction was reinstated, although due to the

[354] Ibidem.

[355] Letter of Z. Mikolajski head of the Department of Culture of PWRN [Presidium of Voivodeship People's Council] in Katowice from 6 July 1967, SAK, BVNC, OL-D, ref. no. 82.

introduction of a new function, i.e. the university library, it was considered that the project from the early 1960s had become obsolete. The Board of Higher Schools Investments in Gliwice appointed a team to develop a utility program and design assumptions for the Silesian and University Library. After completing the conceptual sketch, the documents were to be submitted for approval to Jerzy Zietek.

It was established that the new facility would be built within the kindergarten and nursery complex at Uniwersytecka Street erected in the 1950s and the building of the "Baildon" Steelworks. In 1969, the municipal authorities objected to the investment, postulating its abandonment until the construction of new facilities of this type that could serve the residents of the Koszutka housing estates and of Kopalniana Street[356]. Moreover, some urban planners were sceptical about the inappropriate location of the library in the back of the "Katowice" Hotel. Among others, those arguments caused that the investment was finally discontinued.

The University of Silesia in Katowice was, according to Jerzy Zietek, to become "a symbol of the multi-directional transformations of the Katowice Voivodeship, implemented during the period of the people's government"[357]. Unfortunately, its spatial effect at the time of completion of the most important city centre investments was unsatisfactory. Why did this happen? First of all, the location of the City Centre University District was determined under time pressure. Secondly, the urban situation allowed for the limited spatial development of the University. Thirdly, the urban designs significant in terms of functionality and image were not implemented: among others the Uniwersytecka Street as a pedestrian passage, its extension to Warszawska Street and the building of the Silesian and University Library. Finally, a decision was made to apply typical prefabricated construction with a very average architectural expression. Already in 1967, Olgierd Czerner, then director of the Museum of Architecture and Rearrangement in Wroclaw, was sceptical about the location of the campus, saying: "There is some doubt about the location of the new university building. The area designed for it is too close to the busy city centre, it is small and it does not provide good conditions or expansion opportunities for the future. This is

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[356] *Informacja Prezydium Miejskiej Rady Narodowej dla członka Rady Państwa Przewodniczącego* […] *Jerzego Ziętka w sprawie pomieszczeń zastępczych dla Uniwersytetu Śląskiego*, 29. 01. 1969, SAK, BVNC, OL-D, ref. no. 105.

[357] Ibidem.

a location that deviates from the rules we are currently guided by in erecting higher education institutions"[358]. Urban planning and architecture of the Rector's Office and Institute of Physics buildings should be indicated as undisputed advantages of the project.

Activities in the Katowice Voivodeship, including the Upper Silesian Industrial Region, can be compared to the action of developing higher education in a similar region of Europe – the Ruhr industrial area, which after the Second World War was to become a research centre. This resulted in the construction of three strong academic centres in Bochum, Dortmund and Essen. "The most important premise during the construction of the new university complexes was to aim at developing as much space as possible in the shortest possible time, and ideally at the lowest costs. Implementation of such projects was only possible through the typification and standardisation of architectural designs"[359]. The federal state of North Rhine-Westphalia developed its own universities building system, used in Dortmund, Essen, Duisburg, Wuppertal, Paderborn and Siegen. Those university campuses were conceived as complexes of various universities, thanks to which the idea of combining individual scientific disciplines was implemented[360].

2.1.13. City centre housing estates

a. "Kopaniana"/Uniwersytecka housing estate

The first city-centre housing estate for 4,200 people called "Kopalniana" was located on an area of 26 ha at Uniwersytecka Street, between Bankowa, W. Rozdzienskiego and Armii Czerwonej Streets, in a place where tennis courts and urban gardening were located. It was designed in 1962, and was erected between 1964 and 1966. In the literature, it is generally stated that the designer of the estate was Stanislaw Kwasniewicz. However, some sources indicate Jedrzej Badner and S. Kwasniewicz, who were to

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[358] *Nowe śródmieście Katowic. Wystawa…*, p. 10.

[359] S. Hnilca, M. Jager, *"Strukturwandel" unter dem Paradigma der Innovationen. Hohschulbau im Ruhrgebiet nach 1945. „Restrukturyzacja" w cieniu paradygmatu innowacji. Budownictwo szkół wyższych w Zagłębiu Ruhry po 1945 r.*, in: *Sztuka i przemysł. Paradygmat innowacji – dziedzictwo kulturowe na obszarach przemysłowych Niemiec i Polski*, ed. I. Kozina, Katowice 2013, p. 265.

[360] Ibidem, p. 266.

collaborate with Zygmunt Majerski during the design[361]. In the publication *Nowe śródmieście Katowic* J. Badner was indicated as the urban planning designer, and Tadeusz Krzysztofiak as an architecture designer[362].

Due to coal mining by KWK "Katowice" mine, engineer T. Kochmanski Sc.D. was commissioned to prepare a mining and geological expertise, and engineer Witold Swiadrowski developed a structural and construction expertise on its basis. Skyscrapers and loosely scattered low-rise buildings were designed for the new housing estate. That was forced by physiography (valley of the Rawa River) and mining conditions. It was a mining pillar, so the area had to be used as much as possible. As it was written: "Every building in the city centre detains rich coal deposits"[363]. In the high-rise buildings, small flats for singles and childless marriages were designed, while in the low-rise buildings, large 3- and 4-room flats were designed. There was to receive a school, a kindergarten, low-rise shops, garages, including the so-called "Okraglak", i.e. a garage for 30 cars. However, most of those plans were left only on paper. The construction of the school began in 1960 at Bankowa Street, yet when the decision on the location of the University was made, it was adapted for the needs of that institution. Eventually, the estate consisted of four 2-part, 14-storey buildings set on the north-south axis. High-rise buildings had a skeleton structure with prefabricated ceilings, designed as a prototype, because they were erected during mining operation. The building body had two parts. Windows were very interestingly composed, due to specific shifts on the façades formed geometric zigzag "patterns" created by voids and fillings, enhanced by texture and colour diversity. This effect disappeared after numerous modernisations. The entrances of the buildings were attractively shaped; they were completely glazed triangles, with expressively extended reinforced concrete roofs. They were destroyed after the last development. On the roofs of two skyscrapers, glass pavilions for observation of roads by the officers of the Citizens' Militia were erected.

Due to transfer of land for development of the Silesian University Branch, the rest of the planned buildings were not completed. The following was written about the housing estate: "The designer [...] created

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361 J. Piaskowska, *Nowe osiedle mieszkaniowe w Katowicach*, "Trybuna Robotnicza", 6–7 August 1960.

362 *Nowe śródmieście Katowic. Wystawa…*, p. 17.

363 Ibidem.

Fig. 215. "Kopalniana" housing estate in Katowice, the 1960s. AMPAA, folder *S. Kwaśniewicz*.

an interesting urban design involving high contrast of bodies, freely embedded in greenery"[364].

The investors were various institutions: for example, a building in the corner of Uniwersytecka Street and today's A. Chelkowskiego Street was made for PKO bank. It was of a higher standard and therefore the flats were sold for foreign currency, as cooperative member's ownership right. Their cost was 200,000 zloty. Under the agreement concluded between the Cooperative and the Katowice branch of PKO bank, some flats were bought by foreign customers who paid from 1,900 USD to 4,200 USD for them. Colloquial names "Dolarowce" [US dollars buildings] or "Dewizowce"[currency buildings] were attached to the blocks of flats, which was related with the purchase of flats. The building had luxurious finishing, such as oak parquets, but very quickly due to a sewage system failure, it was flooded by water contaminated with faeces. This state of affairs lasted for quite a long time

364 J. Piaskowska, *Nowe osiedle…*

Fig. 216. "Kopalniana" housing estate in Katowice. Block of flats called "Dolarowiec" and "Pewex" store, the 1960s. AMPAA, folder *S. Kwaśniewicz*.

and only after the intervention of the voivodeship authorities a general renovation of sewage pipes was conducted[365].

PKO bank skyscraper was distinguished by the façade finish with ceramic tiles of the "Cepelia" type produced by a team of artists from the "Lysa Gora" studio. Between 1969 and 1970, the low-rise building of PKO bank (later Internal Export Company "Pewex") was erected next to this building, with a light and very interesting architecture[366]. A store with products that could be bought only for foreign currency or retail certificates was located there. This 2-storey building had a skeletal structure, and both floors were almost completely glazed. Only on the level of the ceilings, the façade was covered with light panels. An important element of the composition was the top in the form of prismatic roof-eaves, significantly beyond the outline of the building.

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[365] Z. Milewicz, *SOS "Giganta"*, "Dziennik Zachodni", 19 March 1971.

[366] From January 1974, commercial services in the PKO Bank's stores were taken over by Internal Export Company "Pewex".

Fig. 217. The Rozdzienskiego housing estate in Katowice. Postcard, Artistic Publishing House BB, AHBSL, without a reference number.

After numerous rearrangements, the building completely lost its nature. The following passage says about the shopping in the store, which in retrospect sounds a bit comically: "Crowds and crush at the counter, regardless of the summer holidays, hundreds of hands crumple green banknotes, you can hear confidential whispers [...]"[367]. The construction of the housing estate was accompanied by the development of a former court park as an open-air "Green Park".

b. Rozdzienskiego – "Gwiazdy" housing estate

According to then press reports, the housing estate was created at the initiative of Jerzy Zietek, despite initially negative opinions regarding the possibility of building up the post-mining scrubbers area.

[367] B. Niedoba, *Made in "Pekao"*, "Dziennik Zachodni", 26–27 July 1970.

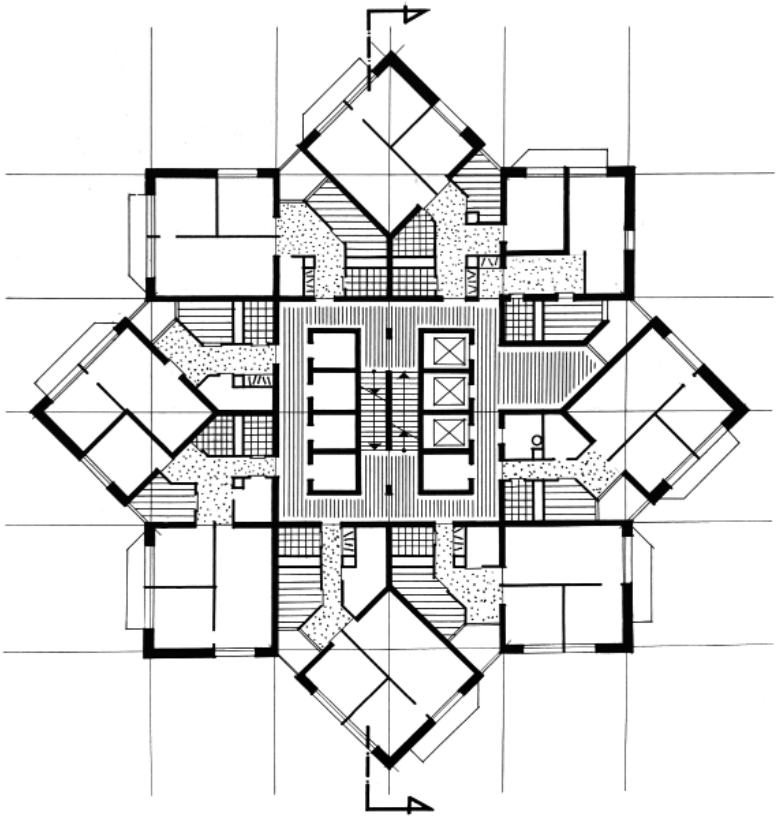

Fig. 218. The Rozdzienskiego housing estate in Katowice. Skyscraper project. AHBSL, without a reference number

The architects H. Buszko and A. Franta from the General Construction Design Studio in Katowice often conducted studies on issues that were interesting for them. They also dealt with the search for solutions for well-lit and bilaterally ventilated flats. In this way, the idea of a high building with an unusual star-shaped projection arose. The specific outline allowed introduction of more windows illuminating the flats and their through-and-through ventilation. It was written about the concept that: "This project is a kind of compromise between the disadvantages and the advantages of the central form transferred to national implementation capacities. This peculiar quadrature of the circle was solved in an exceptionally witty way, and, most importantly, sparingly in a comprehensive sense. At the same time, an interesting architectural form of the building body, as well as correct,

functional flats were obtained" [368]. The authors themselves wrote about the birth of the idea as follows: "The flats, to suit people, must be properly lit and ventilated. The ventilation in the blocks of flats occurs either through-and-through or on the corner. We came up with the idea that if we make a quadrilateral block of flats, we will have four corners, so fewer places to ventilate, if there are eight corners, then the ventilation (the standard) is better"[369].

Buszko and Franta made Zietek interested in this idea, and he made a decision to build a housing estate with such buildings. Probably only because that choice "would bear the symbols of objectivism" in 1967, an architectural competition was announced, which was won by Henryk Buszko, Aleksander Franta and Tadeusz Szewczyk.

The spatial development plan was created in the General Construction Design Studio in Katowice and was developed by a team of authors including: Henryk Buszko, Aleksander Franta, Tadeusz Szewczyk, Lidia Baron and the design engineer Jaromir Bohoniuk. The design of a 24-storey skyscraper was developed by the team, engineer Wiktor Maj (sanitary installation design), and engineer Waldemar Ramos (central heating installation design).

The original utility plan of the housing estate comprised, apart from residential buildings: a school with 24 classrooms and a swimming pool, two 4-branch kindergartens, a nursery, a health clinic with a pharmacy, a post office and a low-rise commercial building. Based on this extensive utility program, seven out of nine blocks of flats, the school and the commercial building were successfully completed.

The housing estate was implemented in the area between Bogucicka Street, the Rawa River line, buildings of the University of Silesia and Rozdzienskiego Street. The buildings were located at the main exit route to Warsaw so that they could be a modern showcase of "New Katowice". It was not only about their original shape, but also about the unprecedented height. They soared up to 75 m, and as such were the tallest buildings in the Katowice Voivodeship. The contemporary press even called them "the roofs of Katowice"[370]. As it was written in the then press: "The 'Stars' complex will be the first high-rise contrasting element of the city"[371].

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[368] A. Bruszewski, *Z cyklu: wizyty u architektów. Funkcja drożdży*, "Fundamenty" 1971, 7, p. 9.
[369] *Miasto w mieście, jak Manhattan*, "Gazeta Wyborcza", 4 February 2011, pp. 4–5.
[370] A. Lojan, *Wysokościowce na palach. Kiedy pierwsza „gwiazda"?*, "Fundamenty" 1974, 4, p. 6.
[371] [in], *Śródmieście zmienia swoje oblicze*, "Dziennik Zachodni", 13 March 1970.

A very difficult area, which for decades had been considered unfit for development, was chosen for the location of the estate. There was a settling pond of KWK "Katowice", and the storage area for coal dust mixed with water. In the 1950s, the construction of a culture park or a large urban square was planned here[372]. The courageous decision of Zietek, who was convinced by the arguments of the architects Buszko and Franta, ended the dispute.

The area of the housing estate was 13 ha. In 1972, construction of the first two buildings began, while the whole project was completed in 1979, although some sources shift the completion of works to the mid-eighties[373]. The buildings were monolithic, made of concrete, with the use of adjustable formwork and pumice-concrete as aggregates. Partition walls were as the so-called honeycombs, i.e. stiffened gypsum boards. Many technical problems were encountered during construction. The contractor had to develop the technology himself; he also had serious difficulties with the implementation and use of equipment necessary to erect unusual buildings. Due to the boggy terrain, the foundations of each house were reinforced with 277 piles. In the walls of several buildings fissures appeared which was caused by such foundation and the use of the concrete which was "floated" under the influence of thermal changes[374]. Finally, only seven of the nine planned buildings were completed. Each skyscraper had 192 flats or 768 rooms[375]. In the centre, there was a circulation path with two passenger lifts, a cargo and a passenger-service lift, which allowed loading furniture. The path was to be separated by a dilation so as to limit the noise caused by the equipment operation. Mainly M–4 flats (52 m^2) and M–5 flats (60 m^2) were designed. The then press praised the flats for the size and good lighting of the rooms. The kitchens were of an irregular shape, but they were spacious and large. Separate bathrooms and toilets were designed. Each flat had a storage room. In the attic, there was a drying room, and on the ground floor, commercial premises and rooms for prams and bicycles.

Where could the architects get inspiration for the unusual form of the buildings in the Polish reality? As it seems, in this case the only inspiration was seeking a solution to the issue of a well-lit and ventilated flat. Buszko

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372 A. Lojan, *Wysokościowce…*

373 Ibidem.

374 *Sypią się "Gwiazdy"*, "Trybuna Śląska", 7 June 1992.

375 *Regionalny przegląd architektury. Katalog projektów eksponowanych na Regionalnym pokazie architektury – Katowice 1972*, Katowice 1972, p. 9.

and Franta developed this concept in the design of corncob-shaped buildings, called "Kukurydze" (corncobs) at the Tysiaclecia housing estate in Katowice. However, by rounding the balconies they obtained a different artistic expression, which can be somehow connected in the Marina City towers in Chicago. As a close analogy to the "stars" of Rozdzienskiego, one can point to the unrealized project of 1964, i.e. "Trzpieniowiec", a cylindrical building designed by Mieczyslaw Krol which was already discussed. The architect designed it as a 21-storey cylinder-like skyscraper. The specific form ensured maximum use of the area, the best possible access of the flats to sunlight, reduction of prefabricated components, ease of assembly and significant savings in external walls in relation to the volume of flats. Similarly to "stars", a staircase, lifts, chutes and installations were located in the reinforced concrete shaft. One more similarity was the radiant layout of the flats[376].

2.1.14. Major investments in the southern part of the city

a. Voivodeship Headquarters of the Citizens' Militia

One of the two largest investments of the 1970s included in the then comprehensive program for the development of city centre of Katowice was the monumental project of the Voivodeship Headquarters of Citizens' Militia. In 1971, its location was determined in the area of allotment gardens POD "Roza" and POD "Ligonia" between H. Sienkiewicza, J. Lompy and Gornoslaska Streets. The area was difficult to develop due to mining damages. The documentation preparation was initially commissioned to the Voivodeship Design Office in Katowice, but in 1972 a competition was announced which was won by Marian Kruszynski from "Miastoprojekt" Czestochowa[377].

The complex was completed between 1974 and 1979. It consists of two twin wings with an arched outline, which stand at a certain distance from each other, and flex outward. There are two facilities between them: a circular conference hall, and in the northern part, a square building with an inner courtyard. The façade of the latter is of an interesting outline. To the west of the described main part, there are two four-winged buildings with central courtyards joined through a connecting passage with the

[376] *Katowickie „domy przyszłości*", "Wieczór", 28 January 1964, AHBSL, folder "Wycinki z gazet 1950–2010", without ref. no.

[377] SAK, BVNC, OL-D, ref. no. 93.

Fig. 219. Complex of Voivodeship Headquarters of Citizens' Militia in Katowice. From the collection of Pawel Kruszynski.

main complex and with each other. A garage for 130 cars was built under the building. Kruszynski wanted to strengthen the expressiveness of urban planning by introducing a quick rhythm of narrow cavities finished with white vitro-mosaics to the façade of the bent wings[378]. Contrary to his intentions, no designed cavities were made, and the vitro-mosaics were replaced with a coloured tempered glass liner in two colours: blue and orange. Fortunately, its arrangement in a sense corresponded with the original intent: the orange discs formed high vertical divisions, and the blue ones – horizontal highlights[379].

The arched bends of the wings and the round form of the central part made the building look dynamic and expressive, almost sculpture-like. An inspiration for the urban planning of the building was probably the complex of the Council for Mutual Economic Assistance (CMEA) in Moscow designed by the following team of architects: M. Pasochin, S. Jegorov and J. Semenov[380].

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[378] Information from Pawel Kruszynski, son of Marian – https://www.facebook.com/marian-kruszynskiarchitekt [accessed: 24/08/2018].

[379] The orange and blue tempered glass plates were commonly used during the construction of "Leipzig" buildings imported from the GDR.

[380] A. Niss–Piekariewa, *Zespół budynków RWPG w Moskwie*, "Architektura" 1971, 9, pp. 362–363.

Fig. 220. Complex of Voivodeship Headquarters of Citizens' Militia in Katowice. Photo A. Borowik, 2014.

b. The Centre for Executive and Specialist Staff Training – "Dezember Palast"

The second important investment of the 1970s was the Centre for Executive and Specialist Staff Training in Katowice, implemented on the initiative of Zdzislaw Grudzien, then secretary of the Voivodeship Committee of the Polish United Workers' Party. For this reason, the colloquial name "Pałac Grudniowy" [Grudzien's Palace] or "Dezember Palast" adhered to it.

Its design was developed by a team from "Biprohut" Steelworks Industry Design Studio in Gliwice headed by Zdzislaw Stanik. The building was erected on a plot of land between the southern frontage of F. Dierzynski Square (today Sejmu Slaskiego Square) and the J. Lompy and H. Sienkiewicza Streets. Due to the density of the neighbouring buildings, the most exposed part of the building is the overhung rectangular body of the conference room, which aggressively penetrates the space of the mentioned square, contrasting with the interwar buildings of the Silesian Voivodeship Office and Silesian Chamber of Deputies and Non-Joint Offices.

Fig. 221–222. The Centre for Executive and Specialist Staff Training – "Dezember Palast", 1970s, AMPAA, folder *Zdzisław Stanik*.

The monumental building consisted of three main parts: a central part, a conference hall for 1000 people, an eastern hotel part with 80 rooms and a western part for administrative and gastronomic purposes[381]. In the centre on the ground floor there is a huge hall with monumental stairs and changing rooms, and on the upper floors – a second, slightly smaller lobby and an amphitheatrical conference hall. In this part of the building, smaller educational and exhibition rooms are also located. In the deep 2-storey underground areas, a recreation area for training participants with a gymnasium and a small swimming pool were located in addition to technical equipment[382].

Although the building was constructed in times of impending crisis, no expense was spared on its completion and equipment. The façades were covered with white metal slabs and limestone from Brenna and luxurious interiors were decorated with marbles, granites, mirrors and metalwork. Some of the equipment, such as seats in the conference room or kitchen appliances, was imported.

The complex shape of the building is sculpture-like. The most characteristic highlight is the overhung body of the conference room, which aggressively penetrates into the space of the square, as its authors did not rely on the existing context of urban planning and architecture. The building partly obstructs the neighbouring interwar building of the former non-consolidated administration offices. The only one element in common with the neighbouring building is the white colouring of the walls. Despite those remarks, it should be emphasised that it was created as a reference to the global trends of late-modernist architecture of the 1970s, representing its second sculptural trend initiated by Le Corbusier in the Ronchamp chapel. The structure shows courage and uncompromising approach both in sculptural and expressive terms. The described complex is a valuable work of architecture and a rare expression of the courage of the authors of the younger generation in the Polish realities of the Polish People's Republic.

The building was approved by the party and voivodeship authorities – in 1980 the team of designers received the Voivodeship Award.

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[381] E. M. Walewska, *Pałac niezgody* – http://gazeta.us.edu.pl [accessed: 07/09/2017].
[382] Ibidem.

c. Skyscrapers of the southern part

In the interwar period, high-rise buildings became real symbols of the Silesia Voivodeship, the most industrialized region in Poland[383]. Also after the Second World War, they were incorporated into various ideas and interpretations. The most spectacular Katowice projects of that period, buildings that in their time were among the tallest ones in Poland have already been described: "S-20", "K-24", the "Stars" at the Rozdzienskiego housing estate or the "Trade Centre" complex.

In the then press, their symbolic function was very often highlighted. As one of many examples, one can indicate an article from "Dziennik Zachodni" journal with the symptomatic title: *Katowickie drapacze chmur* [Katowice skyscrapers], in the conclusion of which the following was written about the "Trade Centre" complex: "The residents of Katowice have already got used to its figure and some even call it "the tower of witches". Those Silesian skyscrapers – albeit not without difficulty – slowly deprive "Spodek" of the rank of the hallmark of today's Katowice"[384].

The practical dimension of high-rise buildings was also emphasised. It enabled economical management of valuable land, because "every building detained tons of coal". In an article by Jan Fiebig from 1968, it was written: "High-rise construction in the Katowice Voivodeship, and especially in its coal basin, is not merely striving for the use of impressive or monumental architecture, but a necessity of rational use of lean and limited development areas in our region. If one wants to manage the land in a more rational manner, bearing in mind economic effects, it is necessary to remove the effects of cheesy, unsuccessful capitalist development that we inherited after the interwar period"[385].

An important urban highlight of the south-eastern part of Katowice was the 24-storey office building at 31 Wita Stwosza Street erected for, among others Voivodeship Transport Company, currently the seat of Transport Management of the Communal Upper Silesia Industrial Region and the District Prosecutor's Office. It was completed in 1985 and located near Gornoslaska Street, a very important transport artery.

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383 On this subject, see among others: W. Odorowski, *Wieżowce Katowic i ich treści ideowo-propagandowe*, in: *O sztuce Górnego Śląska i przyległych ziem małopolskich*, ed. E. Chojecka, Katowice 1993, pp. 267–278.

384 [MZ], *Katowickie drapacze chmur*, "Dziennik Zachodni", AHBSL, folder "Wycinki z gazet 1950–2010", without ref. no.

385 J. Fiebig, *O nowy kształt śląskich miast*, "Fundamenty" 1968, 42, p. 9.

Fig. 223. Skyscraper at J. Poniatowskiego Street in Katowice. Collections of J. Jarecki.

Fig. 224. Office building at 31 Wita Stwosza Street in Katowice. Photo A. Borowik.

Similarly to the Rozdzienskiego housing estate, the building was a hallmark and a kind of "city gate", welcoming visitors to Katowice from the direction of Wroclaw or Cracow, so its location was not accidental, and it manifested modernity of the city and the region. In 1970 a competition was announced for its design, in which the concept of the Warsaw "Tigers" – Klyszewski, Wierzbicki and Mokrzynski won, but it was not completed for reasons that are difficult to determine. Another design was created around 1975, and its authors were K. Pielawa and E. Raczek from the Design Office for Healthcare Sector in Katowice[386]. The structure was developed in "Mostostal" Zabrze. In addition to offices, an industrial outpatient clinic (probably for the Voivodeship Transport Company), a café, a bistro and a food stand were

[386] *Katalog Biura Projektów Służby Zdrowia*, Katowice 1975.

also designed. On the ground floor, there were a spacious hall, a conference room, an exhibition room, and the aforementioned industrial outpatient clinic. The upper floors were similarly shaped – staircases, lift shafts and toilets were located in the middle, and on three sides, there were routes with design studios and offices. A mixed structure was used: reinforced concrete skeleton for the first two floors of the high-rise part and the low-raise part, and a steel skeleton above. Compositionally, the first two floors of the tower served as a pedestal for the slim cuboid. Prefabricated curtain walls made of aluminium profiles and tempered glass were used. The structure and design of the curtain walls determined the expression and composition of longer façades. It comprised a truss of aluminium profiles, and the boxes under the windows were filled with blue-coloured tempered glass. The entrance zone, to which a long staircase leads with an entrance platform sheltered by a glass roof supported by pillars, is interestingly shaped. The external side walls are slightly different from each other. From the southern side, through the entire height, there is a glazed projection with additional work spaces, and from the north, there is an equally high cavity along the entire height of the building with windows providing additional sunlight to the staircase.

At that time, in Katowice, several other complexes were completed with high-rise office buildings located in prominent places. In general, locations were selected that ensured their excellent visibility from the expressways. The following may serve as examples: the current complex of COIG [Central Company of Information Technology in Mining Industry] near the Mikolowskie Roundabout, or the high-rise building of Coal Mining Construction Company at 70 Francuska Street – currently an office building of the City Hall.

2.1.15. Infill buildings and modernisations

In many places in Katowice, it was necessary to supplement the buildings with new residential or commercial structures. Often modernist compositions were a manifestation of modernity, contrasting with the nineteenth and twentieth-century tenement houses. It happened that the demolitions had ideological causes, as in the case of the villa of German Friedrich Grundmann, a person of merit for Katowice, destroyed in 1973 by the decision of the party authorities.

Architects approached the task set for them very differently. There are examples of compositions suited in terms of shape and scale to the existing environment, or other out-of-context structures that include foreign inclusions. In general, most of them demonstrated modernity with their shape, often "forcefully" rearranging the city space.

Fig. 225. 3 Maja Street in Katowice. Residential and commercial building no. 5 at 3 Maja Street in the background, on the right side. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

a. Residential and commercial building no. 5 at 3 Maja Street

On one of the main streets of the city, 3 Maja Street, two interesting buildings were erected, which may be pointed out as examples of modernisation activities in the nineteenth-century urban structure. Both of them comply with the buildings lines and the frontage of the street.

A residential and commercial building number 5 adjoins the "Skarbek" Department Store from the west. It was designed in 1958 by Adam Antoniak and Maciej Gorski, and the structure was designed by F. Klimek, all from Miastoprojekt "Katowice". On the first two floors, a skeleton structure was used and this part from the street side was completely glazed, while the upper floors were constructed in traditional technology. The building was distinguished by long loggias running across the façade. According to the assurances of architects, they were to protect the flats from the noise of a busy street. Their originality was planned to be highlighted with a white enamel steel sheet finishing.

The lower floors were equipped with large shop windows with aluminium divisions. The building combined commercial and residential functions: on the ground floor and first floor there was a TV lounge (Radiotechnical and TV Services Company), above the flats, which were an investment of Construction and Housing Cooperative "Wspolna Praca"

in Katowice, in the attic, there were a laundry room, a drying room and a room of the house committee. Four flats were designed on each floor, with from 1 to 4 rooms. The space of the smallest flat was 29 m^2, while of the largest ones, it was 79 m^2. It was emphasised that their kitchens were fully equipped, which was not the standard at the time. On the top floor, there was a playroom with an entrance of the terrace secured by a high, 1.5-meter balustrade. In the basement, apart from the shelter, warehouses were designed. There were two separate lifts; one was to connect the basement and commercial floors, while the other one to serve the residents. The goods were to be supplied from A. Mickiewicza Street. In the then press, it was written that it was "a design that, of course, after it completion would place that building among the most beautiful and the most impressive ones in Katowice"[387].

b. "Pedant" Department Store at 3 Maja Street no. 11

"Pedant" was one of the first commercial projects in the Silesia and Dabrowa Basin region. Its first unrealized design was created in 1946 in the Cracow-based company "Budowle Przemyslowe sp. z o.o."[388]. The building of the National Trade Centre (NTC) in Katowice, as it was then described, was designed as a 7-storey building. The first two levels were intended for commercial purposes, while the other ones for offices and flats for NTC employees. The storeys were connected by two spacious staircases in the back course, which in the façade from the yard were visible as semi-circular projections. The façade was treated differently on the first two floors, i.e. with a horizontal sequence of large windows, while the higher floors were highlighted with thin pilaster strips running through almost the entire height of the building. This introduced a fast rhythm and expression of the façade. The walls of the last floor, deprived of decoration, had identical windows and were separated from the lower ones with geometric frieze. The concept was maintained in the spirit of pre-war modernism (verticalism). The completed design from 1947 was also created in the Cracow company "Budowle Przemyslowe sp. z o.o.". Unfortunately, the signature

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[387] [A. Jur.], *Kolorowy-nowoczesny-wygodny*, "Trybuna Robotnicza", 4 October 1960. The article includes visualisation of the building, AKCH, ref. no. 5/2979. A beautiful steel door was designed by architect A. Polonski.

[388] *Projekt domu 5-piętrowego dla Państwowej Centrali Handlowej w Katowicach*, AKCH, files *Centralny Dom Towarowy w Katowicach*.

Fig. 226. "Pedant" Department Store in Katowice. *Katowice*, ed. J. Gliszczynski, Katowice 1972.

of the designer is not legible. There was a radical change in the spatial layout of the building. Warehouses, boiler rooms and toilets were arranged in the basement. The ground floor and the first two floors were spacious halls with quite a dense network of columns, while on the third and fourth floors, offices and, on the fifth floor there were a flat and a conference room. The reinforced concrete structure allowed an open space plan. The façade was shaped in a very similar way to the aforementioned unrealized design from 1946, but the last storey was abandoned. In the rear façade, the glazed floor of the staircase was placed asymmetrically.

In 1962, the ground floor of the building was modernised, by demolishing the lintel that originally had divided the storefronts into two parts and replacing the terrazzo with a stone cladding. The interior of the Universal Department Store was also rebuilt. The design was prepared by the architect Wojciech Migocki from the Katowice Branch of the Visual Arts Studios. After 1971, further modernisation works were executed in order to "create

optimal conditions for contemporary customer service requirements"[389]. The design was made by Wincenty Porc, a construction engineer. The layout of entrances was changed then; the storefronts were made of aluminium profiles, and some of the interiors on the ground floor were rebuilt. The arrangement of the ground-floor shop floor was modified: the floor was covered with "Slawniowice" marble slabs, and the walls cladding of light ash. The ceiling was painted with white emulsion paint and illuminated with fluorescent light.

c. Guildhall

In the very centre of the city, at Wolnosci Square, a tightly encapsulated by eclectic tenement houses, between J. Matejki and 3 Maja Streets, the "Guildhall" was erected, designed by Wiktor Lipowczan, who also created the concept of interesting interiors[390]. Initially, it was to be built near the Rawa River, on a plot located behind the Market Hall, but finally Wolnosci Square was chosen[391]. The construction cost 1,200,000 zloty and it was financed by the Katowice Chamber of Crafts. The "Guildhall" was part of Chamber of Crafts and served as a place for exhibitions and sales of local and non-local craft products. The Chamber established contacts with 200 suppliers from all over the country. The exhibition was divided into parts: the first one was intended for souvenirs made of crystal, porcelain, glass, wood and plastics, while the second one for craft furniture, including from the plants in Kalwaria and Swarzedz. It was written: "They will be only modern, high-quality furniture, largely designed by artists"[392]. In the building, there was also a newsstand with an entrance from 3 Maja Street, offering rare foreign magazines. In 1960, it was emphasised that it was the only building of this type in the Katowice Voivodeship[393]. It was a one-storey building, completely glazed from the front, with a characteristic strongly extended eaves cornice, which gave the nature of a composition, creating deep chiaroscuro effects. The structure was in total opposition to the existing surroundings,

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389 *Projekt przebudowy i modernizacji Domu Towarowego „Pedant"*, 1971, AKCH, files *Centralny Dom Towarowy w Katowicach*.

390 Annotation by Pawel Lubina on the book *Katowice* ed. J. Gliszczynski: collections of M. Lubina.

391 [as], *W październiku otwarcie pawilonu rzemiosła w Katowicach*, "Trybuna Robotnicza", 13 July 1960.

392 Ibidem.

393 [as], *Pawilon Rzemiosła*, "Trybuna Robotnicza", 18 November 1960.

Fig. 227. Guildhall in Katowice. Interior. *Katowice*, ed. J. Gliszczynski, Katowice 1972.

both in terms of its cubic capacity and architectural expression. The single-storey horizontal block was undoubtedly a dissonance surrounded by several-storey, magnificent tenement houses, and the light, ultra-modern form did not conform to the decorations characteristic of the 19th century. The façade was conceived as a large storefront through which carefully designed exhibitions could be viewed.

In 1968, the building could hardly house the exhibition, which was commented by the press at that time: "Stuffed, modern furniture, next to stylised furniture, lamps, sconces, ceramics, souvenir stand, create a colourful, but overloaded mosaic"[394]. Therefore, it was planned to erect a new 3-storey "House of Crafts" between the existing building and the neighbouring school. However, this plan was not accomplished. Two more branches of this type were created in Katowice. One of them was opened in 1972 in the "Separator" shopping section *vis-à-vis* the "Orbis-Silesia" Hotel, the other one was erected as the "Guildhall" at Jagiellonska Street according to the design of Henryk Buszko and Aleksander Franta (design 1965, implementation 1967).

[394] [in], *Dom Rzemiosła*, "Dziennik Zachodni", 30 March 1968.

Fig. 228. Guildhall at Jagiellonska Street in Katowice. *Biuletyn PPBO* 1968–1972.

Fig. 229. Guildhall *vis a vis* "Separator". AMPAA, folder *Wiktor Lipowczan*.

2.1.16. Unrealized facilities and concepts of the 1970s

a. Opera and Ballet Theatre

The project of teaching culture the workers and peasants required a proper setting. The type of monumental theatres of opera and ballet was widespread in the Soviet Union. In the city centre of Katowice, it was also planned to construct this type of building. In socialist realist concepts from the 1950s, two alternative locations were designated for it: on the west side of Armii Czerwonej Street in the place of the later "Superjednostka" and at the turn of that street, where the Sports and Entertainment Hall is located. An important issue in the implementation of this design was completing redevelopment of the intersection of Armii Czerwonej and F. Dzierzynskiego Streets, which was a condition of starting works on the new building[395]. The decision to build the Hall in the place originally designated for the Opera and Ballet Theatre building eventually scuppered the chances of its construction in the city centre. In the 1970s, the area at Kosciuszki Street near the Park Hall was chosen for it.

It was decided that the design of the Opera and Ballet Theatre in Katowice will be selected in a closed architectural competition. The Katowice SARP Branch announced it in 1958 as competition number 270, and the decision was taken a year later. The old location, i.e. the turn of Armii Czerwonej Street, where the so-called Manor of Mary was located, was indicated in the specification.

Nearby, buildings of the Silesian Museum and the Voivodeship People's Council, important elements of the metropolitan centre were to be located. The Opera and Ballet Theatre was to accommodate 1240–1300 people in the auditorium, the type and size of the rooms as well as the dimensions of the stage were also specified in detail. The Competition Jury included: Jerzy Zietek, Zygmunt Skibniewski, a representative of the City Planning and Architecture Committee, Czeslaw Kotela – representative of WZAiB [Department of Architecture and Construction Supervision], Wlodzimierz Stahl, director of the Silesian Opera, Arnold Szyfman, director of the Grand Theatre and Opera in Warsaw, Jerzy Hryniewiecki, Tadeusz Lobos, Zbigniew Solawa, Eugeniusz Wierzbicki, Ludwik Sosnowski, as representatives of SARP and Marian Skalkowski, secretary. 32 designs were submitted for

395 *Jak będzie wyglądało śródmieście…*

Fig. 230. "Manor of Mary" in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

the competition but, according to the Jury none of them fulfilled the entire set of conditions. Three equivalent second prizes were awarded and it was decided that the winners should reconsider their designs. The winners were: Julian Duchowicz, Zygmunt Majerski (work no. 6), Stanislaw Bienkunski (work no. 19) and Wladyslaw Jotkiewicz and Bohdan Kijowicz in cooperation with Dorota Karczewska–Poniz (urban planning) and Duszan Poniz (structure; work no. 25).

In 1960, the Katowice Branch of SARP, at the request of the Voivodeship People's Council in Katowice, organised the second stage of the competition, inviting the authors of the awarded designs. Before starting to develop new designs, they were allowed to travel to West Germany and Sweden to become familiar with the latest achievements of theatre architecture[396]. The architects visited seven newly built theatre buildings in the north and west of Europe. On 9 December 1959, they submitted new designs. Julian Duchowicz, Zygmunt Majerski and the design engineer Zygmunt Dabrowski received the first prize and their work was selected for implementation. Other works did not receive prizes. The architects wrote about their concept: "[...] the idea of our project was to close the north-south urban axis with the Opera building"[397]. In the winning design, the building was perfectly visible from the Market's perspective, being a dominant feature and at the same time connecting the City centre with Koszutka housing estate. The architects designed many terraces in front of the building (the juries

[396] *Konkurs zamknięty nr 292 na projekt gmachu Teatru, Opery i Baletu w Katowicach*, 1959, AMPAA, ref. no. 1/1076.

[397] *Magazyn rozmawia z laureatami. O operze, kompleksie prowincji i komunikacji, wywiad Marii Podolskiej,* "Trybuna Robotnicza", 28 January 1960.

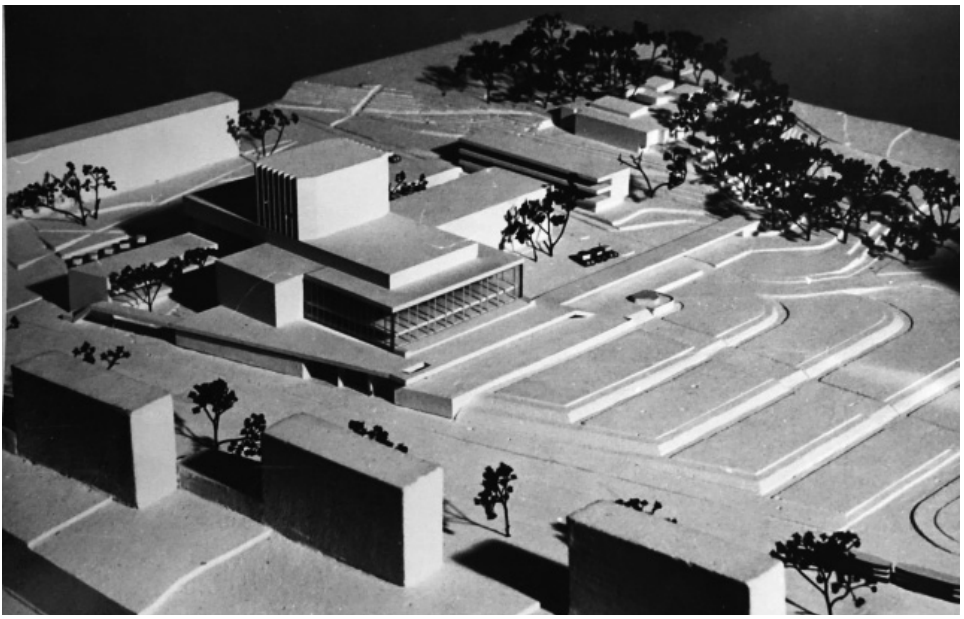

Fig. 231. Opera and Ballet Theatre in Katowice. Model. J. Duchowicz, Z. Majerski, 1959. AMPAA, ref. no. 1/1076.

recommended to remove them and to create a single square, which could serve as a driveway or a car park).

The main complex formed an irregular cross with a vertical beam consisting of three traditional components: a foyer, an audience and a stage, and dressing rooms behind it. A workshop was located in the horizontal part of the projection. On the east, a perpendicular wing with warehouses was located. The low-rise ballet school building was to be located to the east of the building on a green heap, and above it was planned to build a boarding school. The design was praised for merging skilfully the architecture with the surrounding area. The architects designed a modern stage layout and an amphitheatrical audience. In the lower part, there was a spacious 2-storey hall, cash registers, telephone stations, a café and technical rooms, in the upper part, there were a second hall and large smoking rooms. A deep "drawer-and-recess" stage allowing simultaneous setting of three sets of decorations was also designed.

The layout and composition of the body was defined as "simple and concise", well suited to the Silesian landscape[398]. The building received a very

[398] [J.R.], *Opera na wielką skalę*, "Dziennik Zachodni" 1960.

modern shape with an almost completely glazed façade. The authors of the concept described it as follows: "[...] it will be strongly glazed, which in the evenings will make an effect of a huge, shining lighthouse, visible from the city centre, from afar"[399]. The commentator of the design wrote that people who would look into the building from the outside would also become the spectators. The height highlight was the "chimney" of the stage with a straight shape enriched by grooving of the side walls. The concept was praised for economics and realism. The building with a capacity of 120,000 m^3 could accommodate 1,300 spectators. The comparison with the Warsaw Opera, due to the demand for savings, was in favour of the Katowice design: in Warsaw, 250 m^3 was used per spectator and in Katowice – it was only 91 m^3.

Similar examples to the Katowice building of the Opera and Ballet Theatre could be a multifunctional building of the Philharmonic in Czestochowa (main designer T. Gawlowski) and theatres in Opole (J. Duchowicz, Z. Majerski, 1970–1975) and Gdansk (L. Kadlubowski, D. Oledzki, 1962–1967)[400]. The latter was one of the most famous projects of its time.

b. Main Cultural Centre

In the early 1970s, the abandoned concept of building a new edifice of the Opera and Ballet Theatre was resumed[401]. The voivodeship and party authorities were aware of the fact that a typical workers' region needs cultural investments. The specialist press wrote: "Upper Silesia Industrial Region, inhabited by 1.9 million people and constituting one big industrial complex, requires a special approach to culture"[402]. Several locations were considered. Finally, two locations were selected – in the area of the Park Hall, F. Dzierzynskiego and A. Zawadzkiego Streets, due to the values of the environment of the former and the city centre location of the latter. The new building of the Opera and Ballet Theatre was intended for the Stanislaw Wyspianski Theatre in Katowice, the Silesian Opera in Bytom and the Silesian Operetta in Gliwice. It was to accommodate two theatres: musical (opera, operetta, ballet) and dramatic ones. Three stages were planned: a large one

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399 *Magazyn rozmawia…*, p. 7.

400 J. T. Gawlowski, *Wielofunkcyjny budynek Filharmonii w Częstochowie*, "Architektura" 1966, 7, pp. 280–289.

401 SAK, BVNC, OL-D, ref. no. 99.

402 J. Zawistowski, W. Bielicki, *Modernizacja gmachów operowych w Polsce*, "Przegląd Budowlany" 1972, 8–9, p. 445.

for 1,000 people, a medium one – for 600 and a small one – for 300 people. Both theatres were to have independent rooms for organization of performances; warehouses and workshops, as well as car parks would be common. In 1972, a meeting was held to select the final location with the participation of representatives of voivodeship authorities, directors of cultural institutions, publicists and architects – Marian Zawila, the chief architect of the voivodeship, and Zygmunt Majerski from the Silesian University of Technology in Gliwice. Jerzy Zietek decided that the detailed program of the building would be performed by a team of employees of the Silesian University of Technology under the direction of Majerski. The output data for the program assumptions was to be developed by "theatre practitioners" – Stanislaw Piotrowski from the Grand Theatre in Lodz and Wladyslaw Molik from the Silesian Operetta. The assumptions were to form the basis for starting a competition for the design of the building. At the conference organised by Zietek on 4 November 1972, decisions regarding its organization were made. The features of the preferred design were also indicated: "[...] architectural design should be simple, modern and functional, without unrealistic requirements"[403].

In 1974, the final decision was made to build the Main Cultural Centre. It was the implementation of the initiative contained in the Resolution of the Plenary Session of the Polish United Workers' Party Voivodeship Committee of 27 May 1974 regarding development of culture in the Katowice Voivodeship and the Resolution of the Political Bureau of the Central Committee of the Polish United Workers' Party and the Council of Ministers on the socio-economic development of the Katowice Voivodeship until 1980. The MCC program assumed building a big music stage for operas and operettas, a big stage for dramatic theatre, a chamber stage for experimental performances, a concert stage, a ballet school and a multifunctional meeting room. In total, approx. 2,400 theatre seats were planned in the building. As it was already mentioned, the area was selected near the Park Hall, between T. Kosciuszki, Wita Stwosza Streets and Gornoslaska Avenue, in the green belt designed around the city[404].

In 1975, the Katowice SARP Branch was commissioned by the Department of Culture and Arts of the Voivodeship Office to organise the competition.

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[403] *Notatka z konferencji u Tow. Przewodnicz. J. Ziętka – w dniu 4.XI.1972 r.*, SAK, BVNC, OL-D, ref. no. 99.

[404] T. P. Szafer, *Nowa architektura…*, p. 5.

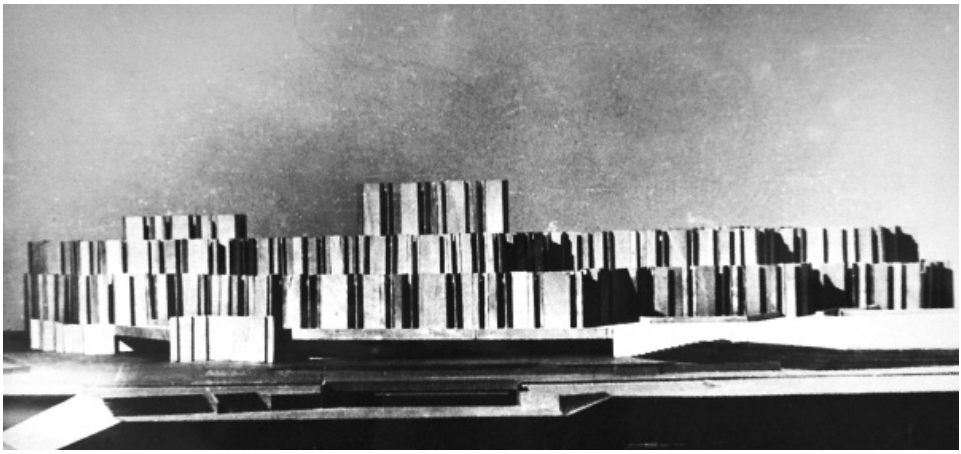

Fig. 232. Main Cultural Centre in Katowice. Competition design, W. Jackiewicz, 1975. AMPAA, folder *Wiktor Jackiewicz.*

The Competition Jury was composed of Kazimierz Wejchert as the chairman, Zygmunt Majerski, Jerzy Zietek, the Deputy Minister Aleksander Syczewski, the Deputy Minister Czeslaw Kotela, Jan Boguslawski, Wladyslaw Jotkiewicz, Jacek Preis, Kazimierz Soltykowski, Roman Szymborski and Tadeusz Teodorowicz–Todorowski[405]. The first prize was awarded to the team from Katowice with Wiktor Jackiewicz, the author of the theatre in Nowy Sad, as a leading designer, Jerzy Witeczek as the author and the collaborating Antoni Pietras. It was emphasized that almost all of the designs aimed at integrating theatres and the concert hall and arranging them into a common architectural shape.

In 1979 Wiktor Jackiewicz prepared a technology and program study for the Main Cultural Centre. The competition winners designed a monumental structure. In the centre, there were three theatres: the central one with a triangular projection, and side ones with hexagonal horizontal projections. On the southern side, in front of the audiences, there were a foyer, staircases, buffets and toilets. This part was of an interesting, irregular shape, so the façade received a restless, wavy outline. On the north side of the auditorium, rectangular massive multi-storey stages were designed, behind which, depending on the storey, warehouses, workshops or rehearsal rooms were located. From the north, they had small dressing-rooms.

[405] *Rozstrzygnięcie konkursu SARP nr 579*, "Komunikat SARP" 1976, 1–2.

The building was of an extremely sculptural nature due to diverse heights of individual theatres and restless drawing of the walls, with faults and protrusions creating numerous and deep chiaroscuro effects[406]. The second half of the 1970s was not conducive to the implementation of such ambitious plans and the investment was postponed *ad calendas graecas,* as it turned out later.

c. Central Services Store – a concept from the 1970s

The Central Services Store was to be erected at Mlynska Street, near the railway station. In the original plans of the main railway station, prepared by Klyszewski, Mokrzynski and Wierzbicki, it was planned to erect a skyscraper with DOKP offices, but it was finally constructed at the Katowice Roundabout. In the mid-1970s, the state and party authorities decided that the residents of Katowice needed the Central Services Store. Due to the exposed nature of the plot, a competition was organised in 1976, in which the design of Jurad Jarecki and Grazyna Ostas won[407]. The concept assumed construction of a multifunctional building with a predominant commercial function. A model craft salon and many service outlets, offices (including LOT – Polish Airlines offices), a bus station, a café with an observation deck and two underground storeys of garages were designed. The body was designed in accordance with the progressive tendencies of the second half of the 1970s, when the departure from minimalism of "glass boxes" towards sculpturalism and expression occurred. The building was composed of two parts: the low-rise and tall ones, 18 storeys, both of which were split into smaller, irregular units of different cross-sections. In the drawing of the body and façade, slanting lines were introduced, which made the composition dynamic, like a modern sculpture. The effect was enhanced by the contrast of white planes of the walls and roofs made of fibre cement enamelled panels and fillings of dark reflective glass. The building was connected through walkways at the height of the first floor with the railway station building and Dworcowa Street. Jurand Jarecki highly appreciated this design, as evidenced by the emotional annotation on the envelope with

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406 The winning design was preserved in the *Status of the creator-architect*, Archives of Main Board of the Association of Polish Architects, folder *Wiktor Jackiewicz.*

407 Collections of J. Jarecki, M. Zasada, *Śląsk, którego nie było: Czerń bieli. Niesamowity Dom Usług w Katowicach z 1976 r.*, 12 October 2016 – dziennikzachodni.pl [accessed: 29/08/2018].

the negatives of the mock-up photography: "OH! IF ONLY WE COULD MAKE IT HAPPEN"[408].

d. Design of the new city centre

One of the assumptions of transformation of the city centre in the long term, after 1965, was rearrangement of Wolnosci Square, A. Mickiewicza and Warszawska Streets, and the regulation and culvert of subsequent sections of the Rawa River. In 1964, a development plan for the area was developed, but its details are unknown in the present state of research[409]. We have more information on the plans for the construction of the Central Dispatcher's and Service Centre.

At the beginning of the 1970s, the attitude towards urban centres changed: they were not to be treated only as "machines for services", but also as areas of satisfying other needs of the society, including cultural or identity needs. The necessity to create not only a prestigious architecture, but also specific "forums", serving the integration while maintaining anonymity, was realized.

Resolution No. 113/2074/68 of Presidium the Voivodeship People's Council of 13 March 1968 obliged presidiums of national councils to prepare comprehensive and long-term programs of preparatory and implementation works in the field of rearrangement of the city centre. The implementation of the said resolution was, *inter alia*, conducting numerous competitions for the city centre plans and, in some cases, starting activities related to their rearrangement. Between 1967 and 1972, five competitions were held for the cities of the Upper Silesia Industrial Region. Katowice was one of those cities.

The new city centre was to be built on a huge area limited from the north by W. Rozdzienskiego and F. Dzierzynskiego Streets, and from the west, by the planned J. Steslickiego Street, from the south by Kochlowicka (new) Street, i.e. today's Gornoslaska Street, and from the east by Murckowska Street.

In 1969, the municipal authorities decided to announce a two-stage urban competition, slightly narrowing the scope of the study – the boundary of the area from the east was Damrota Street. The first stage was to take place with the participation of many teams, while the second one, in a smaller

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408 Collections of J. Jarecki.

409 *Katowice w 1968 r.*, "Dziennik Zachodni", 7 May 1964.

group, was to bring detailed solutions. It was assumed then that some of the existing buildings would be demolished. The development of the city centre was to proceed in all directions. It was planned to continue development of "Srodmiescie–Zachod", mainly the area between "Superjednostka" and "24-K" skyscraper and the surroundings of the Silesian Insurgents Monument and the DOKP office building. This area was to be complemented by landscape architecture: patio-like passages and decorations. The next stage involved demolitions at the Main Square and construction of the new building: a department store at the junction of the Main Square and A. Mickiewicza Street (later "Skarbek") and an office and commercial building in the corner of the Main Square and Armii Czerwonej Street. Residential areas were selected for the following streets: Szewska, Obroki, Sciegiennego, Scigaly, 1 Maja, Rybki, Mikolowska, Wierzbowa and Ligocka. A gradual "removal of depreciated buildings and construction of new, taller, modern standard buildings in their place" was also planned[410]. The demolitions were to cover mainly the old districts of Katowice – Zawodzie, Bogucice, Zaleze, Dab and Szopienice.

The competition took place two years later. In 1971, at the request of the Voivodeship People's Council in Katowice, the SARP Branch announced a competition for a plan of further rearrangement of Katowice city centre, which was a research plan and assumed two-stages. Its aim was to develop a detailed city centre plan for an area of approx. 400 ha and to select the location of the central services store. In the second stage, a plan of the administrative, commercial and cultural centre was to be prepared. Two equal prizes without a grade were awarded to teams of Aleksander Horodecki from Katowice (including Janusz Grzegorzak, Ryszard Skotnicki and Boguslaw Grzegorzak) and Ryszard Fedorowski from Warsaw (including Anna Fedorowska, Jerzy Kuzmienko, Andrzej Czapski, Eugeniusz Kosiacki in cooperation with a student of the Warsaw University of Technology Tadeusz Jelowicki). The evaluation criteria included, among others: contemporary functional solutions adapted to the scale of Katowice and consideration of technical and economic constraints.

The competition works represented two approaches to the subject. The first one proposed to concentrate the location of the majority of the service and administration program in the area of the railway station and Armii

[410] M. Wydra, *Wielkie Katowice*, "Dziennik Zachodni", 19 September 1969.

Czerwonej Street and its extension to the south, in conjunction with the administrative centre at F. Dzierzynskiego Square. The second one focused on decentralization of a given program, designing a central complex in the area of the railway station and Armii Czerwonej Street, as well as several additional multifunctional complexes with one dominant function. Due to the study nature, the winning works were to form the basis for further plan phases of the centre of Katowice, i.e., for the development of detailed and execution plans. The Competition Jury recommended that in the field of functional and spatial organization of the main service centre, it shall base on work no. 21 (Weronika Bartela–Kolder, Zbigniew Kolder), and in the scope of the communication system solution – on works no. 24 and 18 (team including: Michal Lukowski, Ryszard Gburek, Irena Hojnowska, Wiktoria Waluda, Jolanta Helska, Irena Nawara, Krzysztof Lubienski, Bogdan Borycki, Maciej Mazur).

In the second closed phase of the competition, seven authors from the first stage participated. Its aim was to design the very centre of administration, trade and culture. This time, the Competition Jury included: Czeslaw Kotela as the chairman, Jacek Preis as the reporting clerk, Zygmunt Majerski, Andrzej Wiczynski, Jerzy Zietek, Antoni Wojda, Marian Zawila, Jan Friedel, Wojciech Wojtysiak and Wiktor Firek. The most important evaluation criteria included: reference to the existing centre, flexibility of the design, i.e. the possibility of introducing changes due to long construction cycles, economics and the solution of the transport system.

The area of the new city centre in the perspective until 1985 was set by the competition, as the area between the Rawa River and Jagiellonska, Francuska, Bankowa Streets and then Sokolska, J. Matejki, Mikolowska, M. Kopernika Streets and Miarki Square, and in the long run – between the streets: J. Steslickiego (designed), Kozielska, M. Kopernika, Jagiellonska, K. Damrota Streets and Miarki Square, and from the north by the Rawa River[411]. The new city centre was to have central administrative and service functions for Katowice, the Upper Silesian Industrial Region and the entire region, as well as district functions for this part of the city centre. It was anticipated that it would include, among others, cinemas, theatres, a concert hall, museums and exhibition halls, the seat of the Central Committee of

[411] The plan of the area covered by the competition was published in the magazine "Architektura" of 1972, "Architektura" 1972, 8–9.

the Polish United Workers' Party, the House of Sports Organizations, office buildings, commercial buildings, craft services and hotels. A significant innovation compared to the previous plans of the city centres was elimination of the housing type developments. It was planned to construct up to 600 flats for special purposes (for single people or in the so-called guesthouses). It was assumed that in the perspective of 2000, a Fast Urban Railway (SKM) would be operating on two lines: diametrically east-west along the northern edge of the railway area and north-south along J. Kochanowskiego and Armii Czerwonej Streets. SKM was to run on-, above- and under the ground. It was assumed that 3 Maja Street would be only for pedestrians.

Out of seven works, two were awarded equivalent prizes, and three received distinctions. The main assumption of most plans was to construct new cultural, commercial and service facilities, hotels, administrative and office buildings. It was directly written that "it will gradually move the residents out of the city centre and thus it will cease to be a residential district"[412]. The city centre was to be closed to car traffic, with the exception of vans and public transport. Glazed low-rise buildings were also designed, and taller skyscrapers were reserved for hotels and office buildings. In some winning works, such as of the team of R. Fedorowski, considerable demolitions were planned (e.g. of the prison building), rearrangement of 22 Lipca Square and replacement of the old building with a new one, designed in the spirit of modernity. In total, approximately 300,000 m^2 of floor space was planned to be demolished. At the same time, many proposals preserved historic 19th century buildings near Staromiejska and Dyrekcyjna Streets. After the competition for the second stage of the city centre development was settled, it was started to identify buildings for demolition, although fortunately it was not executed to its full extent. The intentions concerned the area between the Roundabout and Jagiellonska Street[413] and "due to their technical condition", the buildings on the streets: 1 Maja 2, 5, 5a, 113, Francuska 87, Gliwicka 30, 102c, 135 and Mickiewicza 51 a[414].

Concerning the research nature of the competition, based on the awarded designs, the Municipal Urban Planning Office, in cooperation with their authors was to develop a detailed plan. The commencement of

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412 [ems], *Kształtowanie przyszłego centrum Katowic*, "Dziennik Zachodni", 29 April 1972.
413 A. Wrazidlo, *Katowice, które lubimy*, "Dziennik Zachodni", 27 January 1972.
414 [um], *Stare budynki przeznaczone do rozbiórki*, "Dziennik Zachodni", 2 May 1972.

works was planned for 1973[415]. However, it was not until 1975 that GOP Studio – Spatial Planning Office in Katowice developed *the Study of the detailed plan of Katowice city centre*. Its authors were a team of the participants of the competition concerned: Ryszard and Anna Fedorowscy, Michal Wedziagolski, Ryszard Gburek, Barbara Ludwiczek in cooperation (in the initial phase) with Irena Hojnowska and Jolanta Helska[416]. The study concerned an area of 800 ha, limited from the north by F. Dzierzynskiego and W. Rozdzienskiego Streets, from the south by Gornoslaska Avenue, from the east by Murckowska Street, from the west by the newly designed J. Steslickiego Street. It was emphasized that in contrast to the competition plans from 1971–1972, the study took into account conservation protection of the 19th century buildings (mainly secession buildings) and the layout of streets in the area of the Main Square and Wolnosci Square. The aim was to preserve artistically attractive frontages or facilities and incorporate new ones into old spatial layouts, which, according to designers, was to a certain extent a continuation of the historical development of the city centre. Three main assumptions were adopted: a reduced role of the housing function, an intensive expansion of commercial functions, and rearrangement of the existing transport system (which, as it was written, was in a critical situation) as well as defining the route of the Silesian Regional Railways. The city centre was to serve three basic functions: a political, state and economic administration centre, a commercial and service, as well as a science and cultural centre. The plan assumed establishment of commercial centres with specific functions. At a distance of 600 m from the railway and bus stations, and Silesian Regional Railways, commercial, catering and craft services, part of administration, cinemas and clubs were located. In more remote areas, for example at Gornoslaska Avenue, administrative and, to a lesser extent, commercial services were provided. The aforesaid building of the Voivodeship Militia Headquarters was established there. The state administration complex was located in the area of the existing buildings having that function, among others at Sejmu Slaskiego Square. The hospital at Francuska Street was to be part of the scientific sector of the Silesian University of Technology. The design assumed separation of car and pedestrian traffic. The following streets were to be for pedestrians:

[415] Ibidem.

[416] *Koncepcja przebudowy centrum Katowic styczeń 1975*, collections of J. Jarecki, without ref. no.

Warszawska, 3 Maja, a planned extension of that street towards A. Zawadzkiego Street and a passageway connecting the railway station and "Superjednostka". In *the Study of the detailed plan of Katowice city centre*, the importance of designed greenery was raised as an element integrating the parts of the plan. The biggest complex of greenery was the Valley of Three Ponds. The transport system comprised two components: external and internal ones. The external system connected the city centre with its districts by means of fast traffic roads: Gornoslaska, F. Dzierzynskiego, W. Rozdzienskiego, Murckowska and the newly designed J. Steslickiego Streets. Gornoslaska Street was to lead express traffic along the Cracow–Wroclaw section. The role of the two most important city streets, i.e. Armii Czerwonej was to be reduced by replacing it with A. Zawadzkiego and Mikolowska Streets, while the traffic on Warszawska Street was to be reduced by Nowowarszawska Street planned along the Rawa River. The Silesian Regional Railways lines were planned along the railway line in the east-west direction and along Armii Czerwonej and Wita Stwosza Streets towards north-south. Nine Silesian Regional Railways stations were planned for the city centre area.

After completing the discussed *Study of the detailed plan of Katowice city centre*, individual parts of the complex were designed. Based on the guidelines of Michal Wedziagolski and Ryszard Gburek from Spatial Planning Office of GOP Centrum Studio, three alternative studies on the development of a vast area between W. Rozdzienskiego, Murckowska, 1 Maja, Warszawska and Armii Czerwonej Streets were made in "Miastoprojekt" of Katowice. Their objective was to "present a design proposal enabling a general discussion on the direction of spatial and program activity for the city centre area of Katowice"[417]. At that time, three design versions were developed based on different program guidelines. The first one assumed predominant university function, the second one – predominant university and commercial function (1977, Albin Cieszynski, Jurand Jarecki, Marek Skalkowski), while the third one – predominant residential function (1976, Albin Cieszynski, Jurand Jarecki, Michal Kuczminski, Marian Skalkowski). In version 2, i.e. the commercial one, it was planned to maintain the spirit of the buildings constructed in the previous years at Armii Czerwonej Street.

[417] *Opis techniczny do projektu koncepcyjnego zagospodarowania terenu przy ul. Rożdzieńskiego w Katowicach*, SAK, fond 437, ref. no. 5/68.

However, due to technical progress and introduction of steel structures on a larger scale, the authors wanted to achieve lightness and expression of the composition, and to enliven the landscape by using coloured cladding. At Warszawska Street three clusters of buildings with a hotel function were designed. Some street inlets or turnings were highlighted with high-rise buildings, which, according to the description, harmonized with the blocks of the Superjednostka, "S-20" complex, hotels and "Delikatesy" which was to create "a sufficient spatial tension and diversification"[418]. The rest of the buildings were low and did not exceed the height of the existing, usually 4-5-storey buildings. The economic crisis and changes in the political system stopped those ambitious plans.

In the second half of the 1970s, a detailed plan of this part of the city centre was prepared by the team of the Voivodeship Urban Studio under the direction of Michal Lukowski. During its preparation, the described concepts, in particular the *Study of the detailed plan of city centre of Katowice* were used. In the detailed plan of city centre of Katowice, it was assumed to create the Katowice "Old Town" by leaving some 19th and 20th century tenement houses, while removing parts of the buildings from their yards and arranging shopping arcades in their place. The consequence of those assumptions included, e.g., a plan for the modernisation of the city centre within Warszawska, K. Damrota, 15 Grudnia Streets and the railway line, drawn up in 1977 by Ryszard Cwiklinski as the main designer and Jolanta Singer–Zemla from the Voivodeship Design Office.

In the described detailed plan of Katowice under consideration, it was assumed that the old districts would be reconstructed, including: Zaleze, Dab, Bogucice, Zawodzie, Szopienice, Janow and Dabrowka Mala. It was estimated that consequently 40,000 rooms would be demolished until 1990, which was equal to the increase in housing in Katowice between 1971 and 1975. The design included creation of much-needed district commercial centres. It was written: "However, it is necessary to improve the housing conditions of the population, living in architecturally obsolete buildings of poor technical condition and low standard. Old housing estates with modern commercial centres will be built in the place of the old buildings"[419]. Owing to modernisation of the transport system, the districts were to be

[418] *Opis techniczny do projektu koncepcyjnego zagospodarowania terenu przy ul. Roździeńskiego w Katowicach*, SAK, fond 437, ref. no. 5/67.

[419] A. Dyrko, *Wizja Katowic – 1990*, "Dziennik Zachodni", 14 June 1972.

well linked with the city centre. The start of works in that part was planned for the end of the 1970s.

The described detailed plan of Katowice city centre assumed continuation or construction of large housing estates (Tysiaclecia, Rozdzienskiego, "Szczecinska–Nowotki", Miczurina, "Sloneczna", Rybki, W. Pola, in Giszowiec and Zadole), single-family housing estates in Ochojec, Piotrowice, and Panewniki, Janow, Dabrowka Mala and Spoldzielnia "Energetyk" in Brynow. Construction of the following housing estates was planned for 1976–1980: "Giszowiec I", "Krucza", "Ludwika", "Brzozowa", "Giszowiec II", "Kochlowicka", "Piotrowice" and Zgrzebnioka. The main objective was that every family could have a flat[420]. Soon, this large-scale modernisation plan was started, but the slowdown in the economic growth of the country and then the crisis hindered it. After the transformation, only the started housing estates and some projects in transport improvement were continued.

In the 1970s, the area between Armii Czerwonej, F. Dzierzynskiego, A. Mickiewicza and the newly designed J.N. Steslickiego Streets, so-called "Srodmiescie Zachod II", was also to be developed. It included, among others, Foreign Trade Centre, Vocational School of "Baildon" Steelworks with a boarding school and Rolling Stock Repair Station. In 1976, SARP Katowice Branch announced a nationwide competition for an urban and architectural concept of this area. The winners were architects Jedrzej Badner, Albin Cieszynski and Marian Skalkowski, and the first distinction was granted to Jurand Jarecki and Michal Kuczminski[421].

Based on the results of the aforesaid competition, in subsequent years Marian Skalkowski and Zbigniew Szponar from the Katowice "Miastoprojekt" developed several versions of land development and architecture. The investor was the Voivodeship Internal Trade Company (WPHW). The main reason for drawing up the subsequent designs was modification of the assumed width of F. Dzierzynskiego Street to 110 m, which led to a reduction in the area of land intended for development and changes in the utility program. The service and commercial complex "Srodmiescie Zachod II" was to consist of the following two basic complexes: WPHW Department Store and a multifunctional facility with WPHW House of Sport, numerous smaller service and commercial outlets, a tourist office and PKO bank. In addition,

[420] Ibidem.

[421] The communication plan was developed by Tomasz Malinowski, and the functional program by Edward Krenzel.

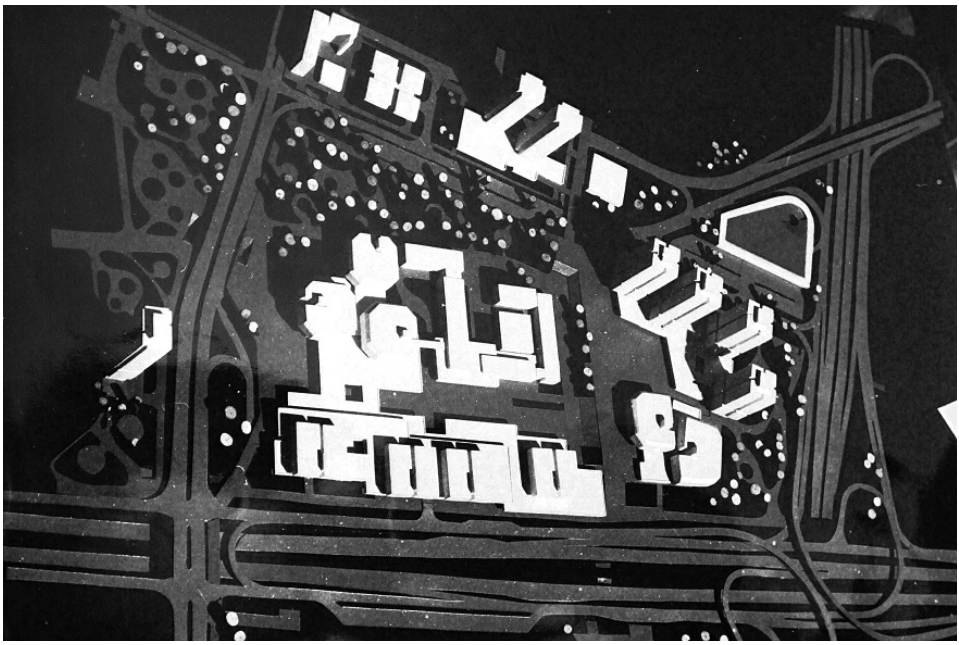

Fig. 233. "Srodmiescie Zachod II" in Katowice. Competition design, J. Badner, A. Cieszynski, M. Skalkowski, 1976. Collections of M. Skalkowski.

complexes with cultural, entertainment and administrative functions were designed. The architecture of the designed buildings was simple and diversified. A sequence of one and two-storey buildings was built along the street. Their façades were carved out by moving and withdrawing certain parts and differentiating them in terms of the finishing method. As it was already mentioned, several design versions of "Srodmiescie Zachod II" were created. The third one was from 1979 and assumed construction of two 2- or 3- storey buildings located on a 1.5-metre platform, under which parking lots were designed. The buildings were to be made in a steel framework system "ZLS", with curtain walls made of "Feal" type slabs and "Vitrolit", a special type of glass. In the description of the design, it was declared that the best available materials would be used for finishing the interiors.

The mid-1970s also brought new concepts of alleviating the city's difficult transport situation. It was emphasized that the city was about to lose its throughput: "A never-ending line of cars moving through the crowded streets of Katowice, more and more frequent traffic jams, accidents in the most criti-

cal points of the city are already number one problem today [...]"[422]. The problems were solved by withdrawing transit traffic from the centre, constructing collision-free intersections, eliminating traffic jams at the Main Square and the creating a fully modern administration and service structure of the city centre. A plan was created to improve the traffic in the centre, which was to be implemented between 1975 and 1980. It assumed construction of a city centre bypass, renovation of Murckowska Street, extension of J. Marchlewskiego Street to Debowa Street, construction of Nowogliwicka, Nowokrakowska and Armii Czerwonej Streets from the loops on Koszutka housing estate to Siemianowice, construction of K. Damrota Street between Gornoslaska and W. Rozdzienskiego Streets, finishing rearrangement of Wita Stwosza Street, as well as modernisation of several key arteries – Jagiellonska, M. Kopernika and Mikolowska Streets. It was planned to launch the Silesian Regional Railway (also called the Silesian Municipal Railway), whose lines were to cross in the city centre[423].

In 1974, at the request of the Transport Department of the City hall in Katowice, the Municipal Construction Design Office developed a concept of collision-free traffic in the city centre. It was assumed to introduce many one-way streets with the possibility of stopping only on the right side and elimination of left-hand turning traffic on the most congested routes. In this way, the number of parking spaces was increased. One-way streets should be: T. Kosciuszki Street from the "Rialto" cinema to J. Poniatowskiego, Wita Stwosza, J. Ligonia, Wojewodzka Streets, all streets between Francuska and T. Kosciuszki, except M. Kopernika, J. Rymera, M. Drzymaly, H. Dabrowskiego and partly H. Jordana and PCK Streets. The ban on left turn was intended to include drivers moving along A. Zawadzkiego, Mikolowska and T. Kosciuszki Streets. According to the plans, the project was to be completed by the end of 1974 – it has largely continued to function. In 1975, the Roundabout was to be modernised – it was planned to ease the inlet arches, increase the one pass lane towards Chorzow and Sosnowiec as well as to introduce modern traffic lights[424].

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422 [mj], *Jak rozwiązać komunikacyjny węzeł?*, "Dziennik Zachodni", 8 August 1974.

423 [ems], *Szybko i bezpiecznie przez śródmieście*, "Dziennik Zachodni", 12 November 1974, M. Wydra, *Wizja Katowic*, "Dziennik Zachodni", 14 June 1974.

424 [mj], *Jak rozwiązać…*

Fig. 234. Commercial passage full of neon lights at F. Dzierzynskiego Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

2.1.17. The city of neon lights

Katowice was called the city with most neon lights in Poland, and it seems that it really was. In 1969, it was written: "People coming to Katowice in the evening are greeted by a feast of lights. Neon lights shine and flicker in different colours. This really creates beautiful effects, so there is no exaggeration in saying that Katowice is the most beautiful city in Poland in the evening"[425].

Colourful lights contributed to perception of the agglomeration capital as a very modern place, and installation of neon lights was even called a "leap into modernity"[426]. It was commonly written that it was the merit of the Voivodeship People's Council in Katowice and the generosity of companies and blocks of flats' committees. However, in fact, the brilliant lighting of streets and buildings was financed from the central budget.

In 1969, over 800 neon lights were installed in Katowice. Most of them were the work of "Reklama" Advertising Services Company in Katowice,

[425] [aj], *Katowickie neony*, "Dziennik Zachodni", 3 September 1968, [mg], *Światła wielkiego miasta*, "Dziennik Zachodni", 14 June 1969.

[426] *Katowice*, ed. J. Gliszczynski, Katowice 1972, p. 162.

Fig. 235. "Skarbek" Department Store in Katowice. Evening illumination. Photo J. Jarecki. Collections of J. Jarecki.

and their maintenance was done by the Neon Maintenance Department. Talented artists cooperated with "Reklama"; however, in today's state of research, we know only few names of the authors of the Katowice neon lights. The Main Square was particularly intensely illuminated. Antoni Wojda, chairman of the Katowice Voivodeship People's Council said that at night it was as bright as during the day[427].

In the capital of Upper Silesia, spectacular and unique neon lights were created. One of them was an advertising installed in the early 1960s at the Main Square. It was to show up-to-date information from around the world, but as early as 1962, the press complained that it was only possible to find out about the possibility of buying goods or having a meal.

It should be emphasized that next to cars, it was neon lights that became the symbols of modernisation of the Polish cities. Already in 1960, Stanislaw Stomma, when analysing the issue of Americanization of the European culture, wrote: "What would it be about? Looking for an approximate term, one could expressively say that it is the culture of cars and neon lights. This

[427] *Katowice, dziś i jutro*, "Dziennik Zachodni", 17 November 1967.

is justified by the fact that the two above products of technological civilization are certainly the most characteristic phenomena for this civilization, and at the same time they very much absorb the psyche of modern man"[428].

Conclusions

The material presented in this chapter depicts an image of one of the most modern and most dynamically developing cities of the Polish People's Republic, with urban planning and architecture of which many metropolises of Western Europe would be proud. Unfortunately, like most of the modernisation projects of the communist Polish authorities, this one was also created in difficult conditions of the command-and-distribution economy, in a state whose activities were subordinated to the political party's ideology. An important disadvantage of this project was also that it had never been completed. Those factors and hard to predict traffic determinants caused that Katowice city centre quickly ceased to function properly, first in terms of transport, then in social terms, and at the end of the 1990s it also became the city's and region's image defeat. This fall was favoured by lack of ongoing maintenance and repairs of the prominent buildings of the new city centre of Katowice. Nowadays, activities have been conducted to correct this system so as to create a common space for the inhabitants of the city and the region with the functions of traditional city main markets. Between the "Zenit" Department Store and the former "House of Press", the Flower Market reminiscent of the previously described "Jungle Gym" was created, and the wide opening to W. Korfantego Avenue was closed with a one-storey building serving public functions. Those activities were preceded by demolishing or transforming the post-war architecture of New Katowice, including but not limited to "Centrum" Department Store, the "Wedding Palace", "Supersam" Store, "Domus" Furniture Store, "Zenit" Department Store, part of the nursery at Uniwersytecka Street or the main railway station.

The urban planning and architecture of the Polish People's Republic period is characterised by a certain dichotomy. On the one hand, they are full of a deep humanistic idea of modernisation and improvement of the

[428] S. Stomma, *Myśli o polityce i kulturze*, Kraków 1960, p. 142.

Fig. 236. A. Zawadzkiego Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

society's life, while on the other hand the conditions in which they were created generally did not allow full implementation of those projects. It should also be emphasized that the architecture and urban planning of those times were undoubtedly the tools of propaganda serving reinforcement of criminal ideologies of communism and socialism. Nonetheless, one should not forget that the works created in that period in many cases are of a very high historical, artistic and scientific value.

2.2. The city centre residential district "Koszutka"

2.2.1. Evolution of the extension concept

Koszutka is the northern district of Katowice, which due to its location became part of the city centre. At the turn of 1946 and 1947, it was decided to expand it and incorporate the J. Marchlewski housing estate in it. The well-known publicist Stanislaw Gadomski described it in the following manner before the extension: "The image of the former rye-covered Koszutka, with poor houses scattered here and there, is slowly becoming

blurred in memory. In several years, a great new district of Katowice has grown here"[429].

Construction of the J. Marchlewski housing estate was started in 1948 at the request of the Coal Industry Construction Office. From 1949, the main investor was the Workers Housing Estate Central Board of Warsaw, and the direct investor was the Workers Housing Estate Construction Directorate of Katowice. Also, the special Construction Management was established[430]. The estate covered the area of approximately 65.5 ha, and it was to be inhabited by 20,000 people. In accordance with the spirit of the times, i.e., the postulates of socialist realism, three- or four-storey buildings were erected. The so-called "Zorowski" houses in peripheral symmetrical systems, with internal courtyards, where schools, kindergartens or nurseries were located. The architectural forms of the new buildings were rather modest, with some of their façades or details referring to simplified historical patterns.

The blocks of flats erected in the first half of the 1950s were low because, due to inaccurate land data and the risk of mining damage, people were afraid of building up high. Only construction of the seven-storey office building of the Coal Industry at Grunwaldzki Square, designed by Janusz Ballenstedt, overthrew the myth of poor quality of the land[431].

Between 1947 and 1948, a part of the housing estate called Koszutka I, located north of J. Marchlewski Street, was developed. According to the recommendations of the State Mining Authority, three-storey buildings were erected. In 1958, they were described as follows: "They are buildings of the same, monotonous, tedious architecture: steep roofs, 2 or at most 3 staircases, without central heating, rather primitively made using the traditional method"[432].

At the turn of 1949 and 1950, development of the main part of the housing estate called Koszutka II, located south of J. Marchlewski Street was started. The urban planning and architecture design were developed by "Miastoprojekt" ZOR Warsaw team with Marian Szymanowski as the main designer.

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[429] S. Gadomski, *Nowa dzielnica katowickiej Koszutki*, "Trybuna Robotnicza", 15 September 1961.

[430] J. Jankowski, M. Tempczyk, "*Koszutka" rośnie*, "Przegląd Budowlany" 1958, 4, pp. 190–197.

[431] A. Grzybowski, S. Muszalik, *Perspektywy Katowic*, "Architektura" 1970, 3, pp. 117–120.

[432] J. Jankowski, M. Tempczyk, *"Koszutka" rośnie…*, pp. 190–197.

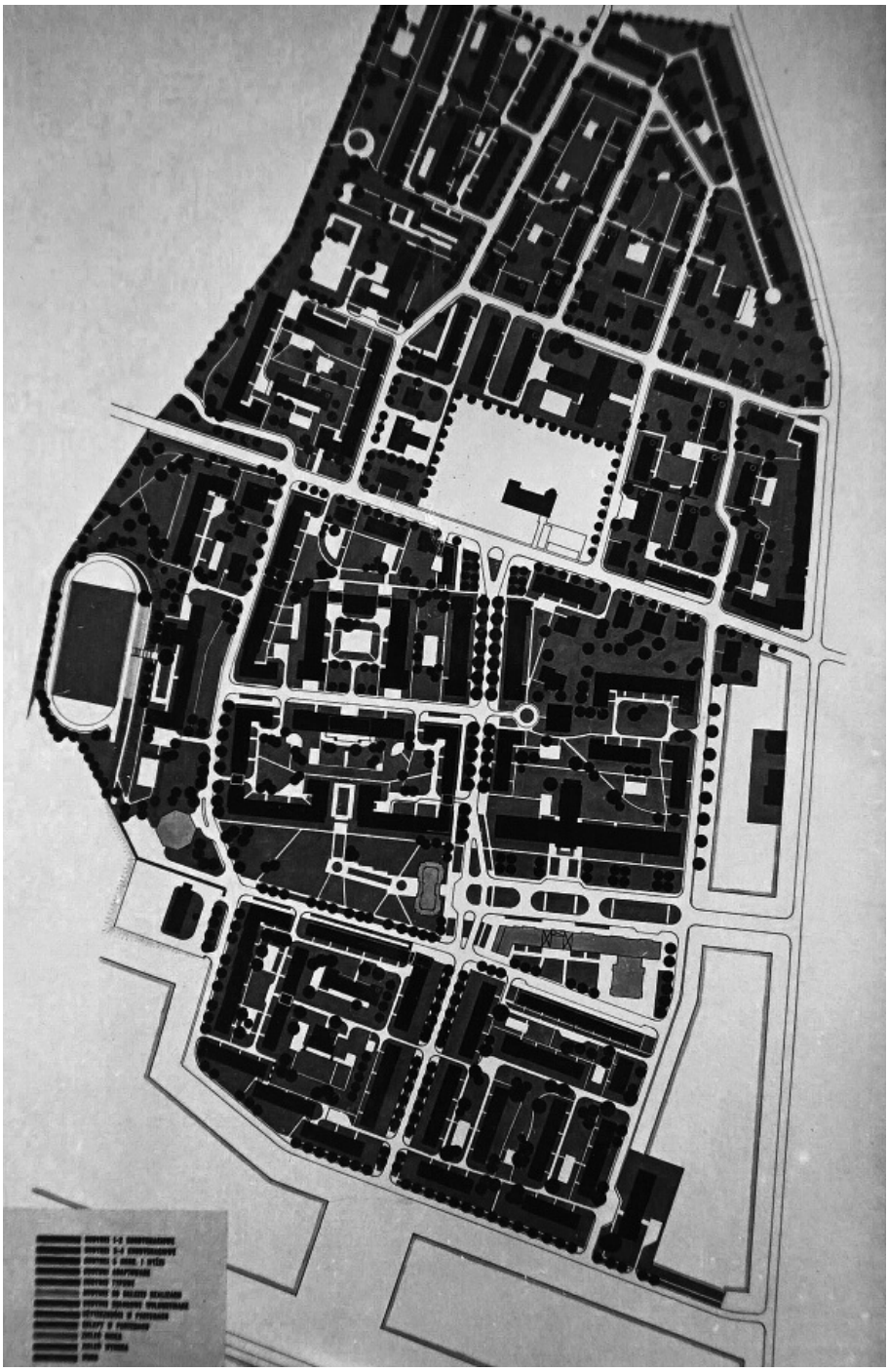

Fig. 237. Plan of the J. Marchlewski residential district in Katowice. M. Szymanowski, 1949–1952. MLWUT, ref. no. 006458.

The Koszutka II estate comprised five colonies. In colonies no. 1-3, four-storey buildings prevailed. Colonies no. 2 and 3 were built at the turn of 1952–1953. In this part, a fifteen-classroom school, a kindergarten and a nursery were founded. The construction of colony no. 4 was carried out between 1954 and 1955 together with the second school, the next kindergarten and nursery. Colony no. 5 consisted of seven-storey blocks of flats from 1954–1955 and an eight-storey building based on a horseshoe plan designed by Wlodzimierz Lubkowski. The seven-storey buildings were erected in a traditional way, but they had prefabricated ceilings. Prefabrication was done at the construction site, with the concrete curing using the Katzner–Lewicki system.

Around 1953, there was another change in the Koszutka development concept. It was approved by Decision No. 272/53 of 9 October 1953, issued by the chairman of PKPG [National Commission for Economic Planning]. Along the main traffic arteries of Armii Czerwonej and F. Dzierzynskiego Streets, monumental public buildings were designed such as Opera and Ballet Theatre, circus and PKP [Polish National Railways] office buildings. The area of the intersection of streets was to become the centre of New Katowice.

At the end of socialist realism, expansion of the district continued, but it was necessary to implement a new spatial development plan. Its development was entrusted to architects from the Katowice-based "Miastoprojekt": Marian Skalkowski as the main designer, Stanislaw Kwasniewicz and Mieczyslaw Krol, while Zygmunt Majerski, who was then the general city centre designer, undertook consultations. Between 1955 and 1956, *Szczegółowy plan zagospodarowania przestrzennego rozbudowy osiedla im. J. Marchlewskiego w Stalinogrodzie* [Detailed spatial development plan for the development of the J. Marchlewski housing estate in Stalinogrod] was created, which set the direction for modern expansion in the following years.

By order of the Minister of Mining and Energy, a coal pillar was created in the area enclosed from the south by L. Tyszki Street, and from the east, by a line running north-south, moved 100 m away from Armii Czerwonej Street. Therefore, in 1956 it was assumed that mining conditions allowed for the construction of up to nine floors. Unfortunately, the development area was adjacent to industrial plants. Large smoke was caused by an unfavourable predominance of western winds. Therefore, the microclimate was rather bad. The area of Row Welnowiecki was not suitable for development

Fig. 238. Old and new Koszutka estate, 1961. MLWUT, ref. no. FT 006451.

at all due to the large amounts of carbon dioxide in the air. Taking action was also hindered by steep downslopes in the area.

In 1956, the socialist realism officially ended in Poland; compact, border urban planning, ostentation and historicism were condemned. The designers found themselves in a very difficult situation, because they had to expand the estate, which to a large extent had been constructed on the basis of already outdated rules. Henryk Buszko in *Koreferat*... on the design of 1956 described it as follows: "Individual stages of the design are particularly evident in this housing estate. There are visible fluctuations and changes in regulations and norms, both in terms of urban and technical features related to the knowledge of mining conditions. The views on the urban and architectural composition over the course of the development of the design have also changed – especially those differences occurred recently – which in total gives a picture of a very heterogeneous or even uncoordinated design"[433].

In the new spatial development plan, coastal buildings were abandoned, while loose arrangements and modernism instead of historizing were

[433] H. Buszko, *Koreferat projektu zagospodarowania przestrzennego osiedla Marchlewskiego w Stalinogrodzie*, 1956, SAK, fond 437, ref. no. 293.

introduced. As early as in 1956, Buszko pointed to the originality, or even innovativeness of the design, writing: "[...] it is an attempt to implement a solution for development along the urban street in a different way from the traditional one. It seems that the idea of introducing a rule different from the coastal buildings one deserves support"[434].

One of the main goals of Koszutka's new extension project was to give it a spirit of a modern big city, with particular attention to fragments on both sides of Armii Czerwonej Street. It was written: "Armii Czerwonej Street is the axis of the future city centre, which should have the most modern architecture. In just a few years (to a large extent already this year) we will have a real city centre in Katowice"[435]. Among other objectives, the authors of the concept mentioned: completing and ordering of the district with reference to the condition of the existing housing estate, connecting it with the centre of the city and creating a substantial fragment along F. Dzierzynskiego and Armii Czerwonej Streets[436].

The discussed design of 1955–1956 covered the following areas: between F. Dzierzynskiego and L. Tyszki, Armii Czerwonej and B. Czerwinskiego Streets, the area to the north of G. Morcinka Street, a quarter of buildings between A. Zawadzkiego and J. Marchlewskiego Streets, and the building of the Mining Study and Designs Office, a quarter on the south side of Roza Luksemburg Street and the area on the east side of the railway track along J. Steslickiego Street. The expansion was to start from the quarter of buildings marked as Block I and move towards the south. The plan assumed: construction of seven-storey blocks of flats to the north of F. Dzierzynskiego Street connected by a strip mall (so-called "Blue Blocks"). The houses were to be a perimeter for a walking alley leading to the Voivodeship Park of Culture and Entertainment, and commercial low-rise buildings, in order to isolate them from a busy street. The interiors of the building quarters were equipped with sports equipment and sandpits. On the west side of Armii Czerwonej Street, or so-called Block B, three repeatable two-staircase buildings connected with single-storey commercial buildings were designed. They were to be located obliquely in relation to that artery. In the original plan of "Miastoprojekt" ZOR, inside Block B, a boiler house (according to the repetitive design of "Miastoprojekt" Wschod Warsaw), workers' hotel

[434] Ibidem.
[435] [as], *Nareszcie pierwsza arteria wielkomiejska*, "Trybuna Robotnicza", 22 March 1961.
[436] *Opis techniczny dla terenów objętych rozbudową osiedla*, SAK, fond 437, ref. no. 293.

and a four-department kindergarten were planned. The new zoning plan was to be modified, according to those plans. At G. Morcinka Street a large gallery-access block of flats was planned to be erected. In the northern part of A. Zawadzkiego Street, the so-called Block C, nine-storey tower blocks with an individually designed boiler house of the housing estate were to be created. In the so-called Block D, on the south side of Rozy Luksemburg Street, along that artery, a four-storey building was designed with four-room flats on the ground floors with gardens (not constructed), and in the second building line – three identical seven-storey buildings perpendicular to the street (so-called "houses with noses"; only two of them were constructed). The gable wall of an existing residential building at Armii Czerwonej Street, near the intersection with Rozy Luksemburg Street, was to be covered by the so-called individual section, or an individually designed tower building interesting in terms of its architecture. In the corner of Armii Czerwonej and Rozy Luksemburg Streets, the construction of a 20-floor city hotel was planned. The "main green reserve" of the expanded Koszutka was planned along the high voltage line. It connected sport areas on the existing spoil heaps located on the eastern side of Armii Czerwonej Street with a pedestrian path leading to the Voivodeship Park of Culture and Entertainment.

The principle was adopted that all commercial functions should be located, not as so far, in the ground floors of residential buildings, but in one-storey or two-storey buildings extended in the direction of the main traffic arteries with congested pedestrian traffic. Shops and workshops of general urban function were located along the Armii Czerwonej and F. Dzierzynskiego Streets. The authors of the spatial development plan from 1955–1956 pointed to the advantages of the low-rise commercial buildings: "The concept of thus solved commercial function gives the opportunity to freely resolve the sometimes complicated function of a shop or workshop, isolates buildings from the noisy street, enabling normal residential sections on the ground floors. Accesses to stores do not interfere with the entrances of the flats staircases"[437].

In the discussed design, the cafe was located in a gallery-access block of flats planned at the intersection of Armii Czerwonej Street and the so-called green axis leading to the Voivodeship Park of Culture and Entertainment. The proximity of the planned Opera and Ballet Theatre also spoke for such

[437] Ibidem.

a location. A twenty-four-classroom school, built according to the new program, was to be erected on the western border of the housing estate. It was designed as a two-storey building, with classrooms lit from the east and west. Kindergartens were located in the so-called Block B and west of the so-called Block D. They were to be constructed on the basis of typical designs, just like a nursery situated east of the so-called Block D. It was written that during the meeting of "KOPI" in 1953, the cultural centre was withdrawn from the program, but eventually it was established near the primary school at L. Tyszki Street. An important building was a cinema for 800 viewers designed as a detached building in the central part of the estate, at the closure of the green axis, thanks to which the desired viewing effect and direct access from Armii Czerwonej Street were achieved. In the design of 1955–1956, the area of Row Welnowiecki was intended for a circus. It was assumed that there would be 67 people per car, i.e., with an estimated number of 18,305 inhabitants, and 270 parking spaces in garages were designed. It was planned to implement two types of garages: block ones and those designed for more vehicles, which were located on the boundary of the estate, with the possibility of easy pedestrian access and traffic connection with the main roads. It was proposed to partially delve them in the ground.

The buildings were to be designed in accordance with the conditions for the development of areas exposed to mining damage as stipulated in the temporary guidelines developed by the Commission of the Minister of City and Housing Estate Construction and "Miastoprojekt" Poludnie in Katowice on 19 April 1951. It mainly concerned the so-called Blocks B and C. During the construction of more challenging areas located to the north of F. Dzierzynskiego Street, it was necessary to consider conclusions of the mining expertise prepared in April 1956 by Professor Franciszek Wasilkowski, who recommended, e.g., separation of individual sections of the building with expansion joints.

The expanded area of the housing estate was divided into six sections marked with letters A to F, separated due to different classification of the area (damage, calmed areas, etc.) and "postulates for residential housing in Silesia". It was considered that the design method should be adapted to the specificity of the population living in the Katowice Voivodeship. It was postulated, among others designing of large flats, adapted to the needs of big families, with extensive kitchens and cells, as well as another type of façade finishing, related to air pollution that was greater than in other regions of

Poland. Also for those reasons, in the new development, it was impossible to use the ready industrial sections according to the designers and all the houses were designed as individual ones. The flats in the newly built houses of Koszutka district were generally in line with the applicable standards, with the exception of enlarging the kitchen and creating a storage room. This was connected with sociological research on the specificity of mining families. Each house was to be equipped with central heating, plumbing, gas, electricity, and even a collective antenna. On the ground floor, rooms for prams and bicycles were designed. The buildings above four storeys had lifts and garbage chutes. Five or six-storey buildings were not designed as not economically viable ones. The equipment of the flats was above standard: the kitchen was equipped with larders, sinks, gas stoves with an oven and space for a refrigerator, bathrooms – gas stoves, enclosed bathtubs and washbasins, halls – with built-in wardrobes. The quarters were also managed, by introducing well-designed and abundant greenery, playgrounds and sandpits. At the paths, there were garden benches and hydrants for watering the greenery, and in the backyards, there were enclosed garbage containers and hydrants to wash their surface.

It is worth citing a fragment *Opisu technicznego dla terenów objętych rozbudową osiedla* [Technical description for the areas covered by the extension of the housing estate] entitled *Specjalne postulaty artystyczne* [Special artistic postulates]*:* "The development of the housing estate primarily covers the areas around the two main traffic arteries of Stalinogrod. The design aims to transfer the commercial volume into low-rise buildings isolating 7-9-storey residential buildings from the street side. A construction industrialized as far as possible. Flat roofs, façade cladding adapted to the Silesian conditions (heavy air dustiness). Sunny façades of residential buildings will have loggias or porte-fenêtres. Buildings located along the east-west long axis planned as gallery-access blocks of flats (galleries from the north)"[438]. The design included guidelines on the technology of buildings in individual urban blocks of flats, consistent with the guidelines of mining specialists. The design also included the following landscape postulates: "Creating a greenery belt inside the housing estate with a view of the structure of the Katowice mine"[439].

[438] Ibidem.
[439] Ibidem.

2.2.2. Tower blocks at A. Zawadzkiego Street (now Sokolska Street)

The first major investment which defined the shape of future development of the district was the housing estate of five tower blocks in the area between the Armii Czerwonej and Zawadzkiego Streets. Their designer was Mieczyslaw Krol from the Katowice-based "Miastoprojekt" and the design engineer Franciszek Klimek. The design was created in 1956, and the buildings were completed between 1957 and 1960.

Tall, ten-storey blocks of flats were freely "scattered", and merged by soft paths integrated into well-designed green areas. In the initial design, it was assumed that the tower blocks would be made in a third-level industrial system of large-scale prefabricated units, but eventually, that concept was abandoned because the dimensions and location of the houses would not allow full use of the cranes. The buildings were erected in reinforced concrete frame structure, with Ackerman monolithic ceilings and filling with aerated concrete blocks. Each of the houses was equipped with a staircase, a lift and a garbage chute. There were 54 flats in the tower blocks[440]. Garages were made on the ground floor, and corner arcades in the block on the main street. On the top floor, terraces were designed to ensure recreation of the residents[441].

Individual façades were shaped in a very diverse way: the southern ones were five-axis with extreme axes filled with loggias. The side, three-axle ones had loggias only in the extreme axis, while the remaining ones were filled with windows. In most blocks of flats the entrance was located in the north façade. Its nature was determined by a vertical strip of glass bricks illuminating the staircase and a sculptural arrangement of the entrance zone preceded by a single-flight staircase. Each entrance had a reinforced concrete, strongly extended roof, and two oval, irregularly shaped holes were drilled in the side walls of the enclosure. The metal balustrades of the stairs were shaped in an artistic way.

The body of each building was a slim cuboid, above which there was an asymmetrical, massive roof covering the aforesaid terrace on the top floor. In order to emphasize the tectonics and variety of the form, the articulation was used, to a large extent composed of stripes crossed at right

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[440] [M.K.], *Trzy obiekty Śląska. Budynek mieszkalny w osiedlu im. J. Marchlewskiego w Katowicach,* "Architektura" 1962, 6, p. 227.

[441] [ces], *Katowickie wieżowce,* "Fundamenty" 1959, 28, p. 2.

Fig. 239. Tower blocks designed by M. Krol on the J. Marchlewski housing estate in Katowice, view from A. Zawadzkiego Street. Photo J. Jarecki. Collections of J. Jarecki.

angles. The south façade was dominated by vertical directions. They were carefully finished: the strips were cladded with white "Iryski" tiles, and the remaining parts were plastered with a stucco coating in a slightly darker colour. The articulation was to a large extent a reflection of the skeleton of the structure.

The standard of equipment was quite high for that time. Flats had built-in wardrobes and cupboards. Under the kitchen windows, there were built-in pantries, the floors were finished with terrazzo, PVC or ceramic "Iryski" tiles. Some premises were equipped, as it was then determined, in an experimental way. Modern finishing materials were used: multi-coloured tiles made of polystyrene, door handles, floor strips and sockets made of variously coloured plastics[442]. The wardrobes were built-in and the quality of lighting was ensured by installing the original side glow lighting. The following was written about the flats: "[...] they draw attention due to modern interior design. [...] comfortable, spacious flats with a large dose of sun and

[442] *Mieszkanie, o jakim marzymy*, "Dziennik Zachodni", 4 August 1960.

Fig. 240. Tower blocks designed by M. Krol, in J. Marchlewski housing estate in Katowice. A non-existent chimney of the boiler house next to the residential building can be seen in the background. MLWUT, ref. no. FT 006456.

air"[443]. In 1960, the building received the first award in the "Dziennik Zachodni" journal competition for "the most beautiful, most convenient and cheapest residential building constructed in 1959 in the Katowice Voivodeship", colloquially called Mister of Katowice. The grounds for its awarding said: "The tower blocks complex is perfectly integrated into the surroundings and has compact architecture. Despite the optical proximity, there are so many spaces between the buildings that they all have good exposure to sunlight. Each tower block is a body with good visual qualities, has a comfortable arrangement of rooms and is very functional. The tower blocks enrich the urban layout of the estate, introducing new trends and fresh thought into the monotony of Silesian construction"[444].

[443] [ces], *Katowickie wieżowce…*

[444] *Najładniejszy dom mieszkalny i budynek szkolny 1959*, "Dziennik Zachodni", 5 August 1960.

The implementation was promoted by numerous press articles and exhibitions. In "Dziennik Zachodni" journal from 1960 the following was said: "They set the trend for the whole new district. They tower over it. They look down on the neighbours. [...] There where millers used to set trends long ago, today the King reigns over its high-rise buildings"[445]. Katowice tower blocks designed by Mieczyslaw Krol were recognised as a prototype of multi-family mid-high tower blocks in the Katowice Voivodeship, affecting development of that type of solutions. Similar blocks of flats were located, among others, in Ligota, the southern district of Katowice, Sosnowiec and at H. Jordana Street in Katowice (design 1962, real. 1970).

A modern boiler house handed over for operation in 1957 was also located in the discussed area. Its chimney was erected at a distance of 20 m from the boiler house, at one of the tower blocks, connected with it with articulation at the height of each storey. Around 2015, it was liquidated.

2.2.3. Grunwaldzki Square

a. "Office building" ["Biurowiec"]

In the southern part of the tower blocks estate, there is a huge building of the Office of Study and Coal Mining Industry designed by Janusz Ballenstedt in the 1950s, during the period of the doctrine of socialist realism[446]. The building gained a colloquial name "Biurowiec" [Office Building][447].

The building consists of two parts: a seven-storey, two-bay office building with a rectangular plan and a rear wing from 1960, with an auditorium for 380 seats, in which in the 1960s the "Elektron" cinema was located[448]. The lower storey is taller with a deep pillar portico running all across of the façade. The entrance was in the middle and it was part of a monumental two-storey pillar portico. Individual storeys were separated from each other by horizontal cornices. By plasticising the cornice between the two top storeys, the top one was built in a quasi-attic style. The façades of the floors are filled with the same, narrow niches with small windows. This solution

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445 *Król zastąpił młynarza*, "Dziennik Zachodni", 2 May 1960.

446 In 1958, the building belonged to Przedsiebiorstwo Montazu Urzadzen Elektrycznych [Enterprise of Electrical Equipment Assembly].

447 In 1960, there were as many as six mining enterprises in "Biurowiec", including Enterprise of Electrical Equipment Assembly of Coal Industry.

448 "Przegląd Budowlany" 1960, 11, cover.

Fig. 241. "Office building" ["Biurowiec"] at Grunwaldzki Square in Katowice. MLWUT, ref. no. FT 006401.

allowed flexibility of the interior layout. The style of socialist realism can be seen in the details of the façade, e.g. the porte-fenêtre balustrades or the stairs of two side entrances (one has recently been closed down). Until recently, there were paintings in the representative entrance hall, which after the modernisation were removed or painted over. Henryk Buszko classified "Biurowiec" as one of the most valuable post-war structures[449]. Buildings with specific wall articulation discussed above are popularly referred to as "Zyletkowce" (razor blades). The Katowice project is similar to other buildings in this group, e.g. the headquarters of the Polish Geological Institute at Rakowiecka Street in Warsaw designed by Wlodzimierz Krassowski and the constructor Waclaw Zalewski[450]. It should be emphasised that the erection of the Katowice "Biurowiec" allowed Koszutka to climb up, as previously there had been a belief that due to mining damage, it could not be built high.

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[449] H. Buszko, A. Franta, *Polska architektura Górnego Śląska i Zagłębia w latach 1918–1978*, in: *Architektura i urbanistyka w Polsce w latach 1918–1978*, ed. J. Zachwatowicz, Warszawa 1989, pp. 31–43.

[450] *Budownictwo i architektura w Polsce 1945–1966*, ed. J. Zachwatowicz, Warszawa 1966, p. 76, "Projekt" 1958, 2, p. 8. In the article, M. Leykam was named as a co-author.

To the south of the discussed building, there was an undeveloped area, which from 1960 was developed as a park thanks to community action works. From 22 July 1960, it has been called Grunwaldzki Square and it occupies the area between the aforementioned building and Armii Czerwonej, A. Zawadzkiego and Morcinka Streets[451].

From the beginning, it was designed as an important element of the urban axis and at the same time the green foreground of the "Kosmos" cinema, one of the most important public buildings in Koszutka. At the edge of the park on the western side, a sculpture "Family" by Jerzy Kwiatkowski was set up, which was the first modern monument in Katowice[452]. It was aptly described as follows: "It is called Family, but it is more like a symbol of family: mother and father holding a child; and it is their outstretched arms, and of course the artist's vision that makes the sculpture resemble a flower"[453]. A modern form, which made some critics associate it with the works of Henry Moore or a flower, caused protests of Koszutka residents who did not want such a monument, but eventually, it was possible to construct it[454]. The reinforced concrete composition received an interesting finish in the form of a colourful mosaic made of tiles produced in the well-known Ceramic Art Workshop in Lysa Gora[455]. Nowadays, there have been attempts to recreate it in a different colour palette.

b. "Kosmos" widescreen cinema

On the axis of the monument, on the other side of A. Zawadzkiego Street a very modern cinema building "Kosmos" was built: the first widescreen cinema in Katowice and the third building in Poland, in which aluminium was

451 [as], *Piękny plac*, "Trybuna Robotnicza", 8 December 1960.

452 Jerzy Kwiatkowski was born in 1928 in Chorzow. He studied at the State Higher School of Visual Arts in Katowice and Wroclaw, obtaining a diploma in 1952. His works include sculptures: the Gallery of Silesian Sculpture in the Silesian Park in Chorzow ("Family"), bas-reliefs at the Wedding Palace in Katowice ("Concert", "Coutship", currently in Park in Muchowiec), stations of the Way of the Cross in the church in Zory–Roj (with T. Michalowska–Rauszer), sculpture "Ironmaster" in Tychy, altar in Janow, bas-relief Adam Mickiewicz in the A. Mickiewicz Secondary School in Katowice, Insurgents' Monument in Ledziny, Stanislaw Staszic monument in Dabrowa Gornicza (with [–] Madej) and Insurgents' Monument in Katowice–Dabrowka Mala (with M. Sowa).

453 Z. Sztaba, *Zanim rzeźba*, "Trybuna Robotnicza", 22 March 1961.

454 Ibidem.

455 J. Kotarba, *Okładzinowe płyty elewacyjne*, "Przegląd Budowlany" 1962, 2, p. 9.

Fig. 242. Sculpture "Family" at A. Zawadzkiego Street in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

used[456]. In the beginning it was to be called "Panorama". It was designed in 1956 by Stanislaw Kwasniewicz, Marian Skalkowski and Jurand Jarecki from the Katowice-based "Miastoprojekt"[457]. The author of the structure was Franciszek Klimek. The construction, which began in 1959, was prolonged and finally, the inauguration ceremony took place in 1965. The film "The First Day of Freedom", directed by Aleksander Ford, was then broadcast; what's interesting, the director himself took part in this event.

The architects emphasised that the building was to be constructed at the end of the green axis, in the central part of the housing estate[458]. They also provided the following arguments for that particular form: "1) Creating a uniform body of the cinema building to obtain a spatial equivalent of the surrounding buildings' cubic capacities. 2) Wedge-like horizontal plan referring to the enclosure, so as achieve scenic views on both sides of the cinema and to connect the green space in front of and behind the cinema. 3) Linking the axis of the cinema to the compositional axis of the areas in front of the cinema. 4) Moving as far as possible from adjacent buildings to create a green foreground and not to obscure the flats on the lower storeys. 5) Building the cinema taking into account downslope: 1) by […] setting up a terrace in front of the cinema, which slightly emphasizes the building in the perspective of the green axis. 2) Bearing in mind the hill of Liebknechta Street in the northern direction, which could cause

[456] *The application of S. Kwasniewicz for the status of creator-architect*, AMPAA, sygn. 51.
[457] Another publication as the design year gives 1958, *Nowe śródmieście Katowic. Wystawa…*, pp. 7–9.
[458] *Projekt roboczy. Kino Panoramiczne Os. Marchlewskiego*, AKCH, building files.

a 'perspective drowning' of the building and levelling its body weight, the cinema was placed on the platform, simultaneously moving it back from the building line of the northern part of Liebknechta Street, in order to make it appear to the viewer's eyes only in the lowest possible place on the street. [...] A uniform body was created corresponding to the building volumes of the environment with a symmetrical layout. The architectural solution was based on the contrast of a glazed versus a full wall. This architecture should be distinguished from its surroundings by becoming an independent contemporary visual accent. Slanted walls and a shed roof introduced for location reasons, combined with the opposite downslope make the body of the building more dynamic. [...] The smooth walls in combination with the surrounding greenery will make a good contrast, sincere architecture and chiaroscuro of the surrounding trees. [...] Such a solution incorporated into the interiors emphasises the greenery surrounding the building and intensifies the contrast of the large overhang body on the glass wall"[459]. The authors of the design also explained why they used the glazing only from the front: "Such glazing of the body of the building brightens both the internal layout of rooms and general solid and functional concept (axial symmetry). The night view of the cinema from the audience's reach will be more attractive, so that there will be visible movement of the audience in the glazed spaces"[460]. It was emphasised that the introduction of a shed roof with a slope to the west would eliminate "not very decorative gutters from the façade". A comprehensive quotation from the design description was consciously quoted to show how many urban, functional, aesthetic and ideological factors were considered when designing post-war urban planning and architecture.

In the building of the widescreen cinema, a skeleton reinforced concrete construction was used, with a cover in the form of steel trusses. The building resembled a cuboid narrowing towards the west; its form reflected the interiors disposition and function, including amphitheatrical layout of the screening room. The construction of the curtain wall and windows was made of aluminium profiles[461]. The front was completely glazed – the

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459 Ibidem.

460 Ibidem.

461 After obtaining the assignment by the contractor, that is the Katowickie Przedsiebiorstwo Budownictwa Miejskiego [Katowice Municipal Construction Company], it was ordered from the manufacturer, which was Walcownia Metali Niezelaznych Dziedzice [Flattening

Fig. 243. "Kosmos" Cinema in Katowice. *Nowe śródmieście Katowic. Wystawa w Muzeum Architektury i Odbudowy, Wrocław, ul. Bernardyńska 5*, Katowice 1967.

building at dusk became a huge window through which one could observe the details of the interior and social life. A terrace was designed in front of the building, which was to serve, among others, those waiting in long queues to the box office, and on the sides – hallways that would allow the viewers to leave the cinema quickly, but they were separated by walls so that the audience would not "spill" directly onto the street. In the western part of the underground, public toilets for those walking along the green axis were designed. The upper part of the façade was lined with aluminium trapezoidal metal sheets, and a large inscription with the name of the cinema was placed on the side. The side walls were covered with granite cladding.

Mill for Non-ferrous Metals]. Additional troubles were related to the fact that the designer in the field of aluminium profiles relied on German documentation, and Flattening Mill for Non-ferrous Metals Dziedzice had its own catalogue, which is why it was necessary to revise the documentation, which extended the construction for the following year, M. Turski, *Brak koordynacji w gospodarce stolarką aluminiową*, "Przegląd Budowlany" 1960, 6, p. 265.

Fig. 244. "Kosmos" Cinema in Katowice. Entrances and box offices zone on the ground floor. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Modern interiors were carefully designed and furnished with expensive and hard-to-reach materials. Downstairs there was a spacious lounge, a hall with box offices, toilets and staircases leading to the upper storey. In order to create an impression of spaciousness, glass walls were designed between the lounge and the hall.

On the first floor, in front of the upper entrance, there was also a spacious hall. The amphitheatre screening room could accommodate 650 viewers. Initially, its walls were finished with textured plaster, and the ceiling with similarly shaped plaster. Wooden, ash cladding of stairs was also used. The halls were covered with light panelling of ash, and the pillars with chromed metal.

The stairs had glass and chrome balustrades, the latter with a motif of moving silhouettes designed by Zbylut Grzywacz.

In the hall of the first floor, there was an abstract painting on the entire wall which, according to architects, was to be visible through wide glazing from the outside and "invite the viewer inside". Its author was Zbylut Grzywacz, J. Jarecki's cousin.

After 1969, it was replaced with a mosaic depicting "Pan Twardowski" [Mr Twardowski] on a rooster, a legendary Pole who made his first jour-

Fig. 245. "Kosmos" Cinema in Katowice. Hall on the first floor. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Fig. 246. "Kosmos" Cinema in Katowice. Main staircase. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

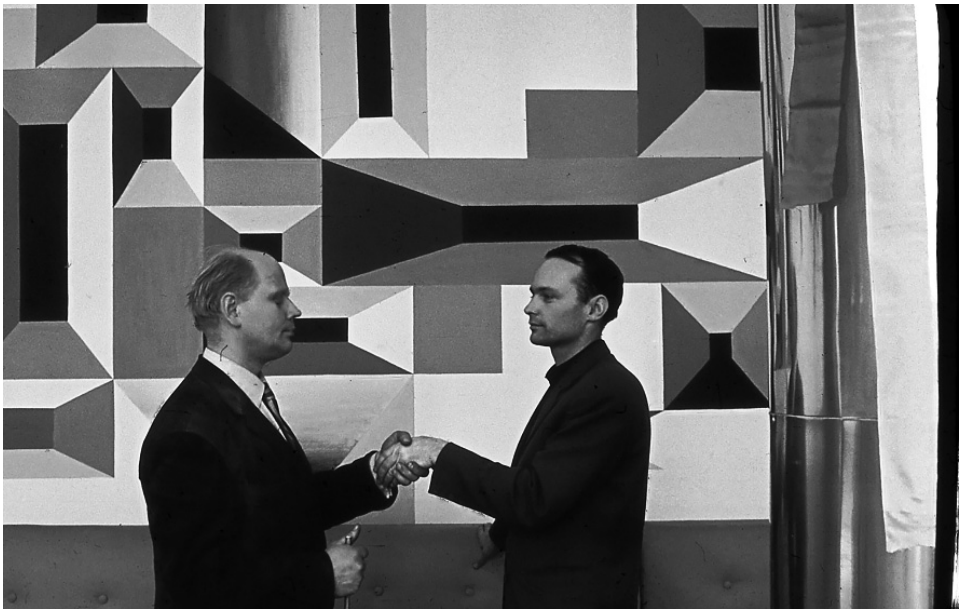

Fig. 247. "Kosmos" Cinema in Katowice. S. Kwasniewicz and J. Jarecki with an abstract composition in the background in the hall on the first floor. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Fig. 248. "Kosmos" Cinema in Katowice. Hall on the first floor with "Pan Twardowski" mosaic, archive photo AMPAA, folder *S. Kwaśniewicz*.

Fig. 249. "Kosmos" Cinema in Katowice. Interior of the screening room. Archive photo AMPAA, folder *S. Kwaśniewicz*.

ney into space. The composition was made by Franciszek Pucher and Klaudiusz Jedrusik.

The cinema was equipped with a widescreen and modern projection equipment of domestic and foreign production, including Zeiss equipment. A ventilation system was also installed. It was emphasised that it was one of the first screening rooms in Poland designed for a wide screen. In 1958 it was written: "The screen will completely fill the wall of the screening room, giving the viewers an illusion of looking through the window, and the loudspeakers properly distributed throughout the room will attract the viewers to the centre of the film action"[462]. In 1969, due to the installation of the system for displaying the seventy-inch tape, the stage part was rebuilt and the suspended ceiling was replaced[463]. A new semi-circular screen with dimensions of 16 m x 8 m was installed, thanks to which the viewers had

462 "Przegląd Budowlany" 1958, 12, cover.

463 The projection equipment for the "cineramic" cinema was purchased in the GDR via the Centrala Handlu Zagranicznego "Varimex" [Central Foreign Trade Office "Varimex"]: screen – in the company "Deutsche Kamera und Orvo-Film", optics – in Rathenau, and electronic-acoustic parts in the cinerama – in the Clamann Grahnert Plant in Dresden, [mg], *Cinerama w „Kosmosie*", "Dziennik Zachodni", 7 September 1968.

Fig. 250. "Kosmos" Cinema in Katowice. "Pan Twardowski" mosaic. Photo A. Borowik, 2016.

Fig. 251. "Kosmos" Cinema in Katowice. Metallised ceiling of the hall. Photo J. Jarecki. Collections of J. Jarecki.

the illusion of three-dimensionality of the film. After modernisation, it was the third widescreen and stereo cinema in Poland, together with Cracow and Lodz. Some elements of the decor were changed then. The adaptation works were directed by Kwasniewicz, while the interior design was developed by Jedrusik and Pucher. In the screening room, the wall covering was changed to achieve stereo effects. They were covered with prismatic elements made of aluminium sheet, and the lower parts with ash panelling. Fancy star-shaped chandeliers were hung on the ceilings and in the hall, there were placed metalwork sculptures and the aforesaid colourful mosaic depicting Mr Twardowski.

Apart from its cinema function, the building was also of propaganda importance. Its modern form contrasted with the historicising architecture of residential buildings, boasting of the broad horizons and technological potential of the People's Poland. In general, every cinema or movie-theatre at that time was propaganda tools. Piotr Kibort wrote about it as follows: "The architecture of movie-theatres was at the time an important issue, because it involved not only providing big masses of people with an access to culture or entertainment, but above all, it was to the promote systemic propaganda through the most suggestive medium"[464]. Contemporary rearrangement of "Kosmos" led to a total loss of the original architectural values of the body of the building and interiors of the cinema. Rearrangement by Jacek Machnikowski in 2006 received an anti-award in the form of a Concrete Block.

2.2.4. Residential building "Gornik I"

An important element of the urban composition of the so-called Block D was a tower block known as "Gornik I" erected on the corner of Armii Czerwonej and R. Luksemburg Streets[465].

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[464] P. Kibort, *Ideologia i estetyka w urbanistyce i architekturze okresu odbudowy Polski w latach 1945–1949 (projekty – realizacje – propaganda)*, in: *Pod dyktando ideologii…*, *op. cit.*, p. 21. The propaganda and educational role of the film in the socialist system was also written by W. Nieciunski in 1955: "Film is a serious field of artistic creativity and a powerful political and educational medium. Cinema has developed and continues to develop enormous cultural, social needs, cinema has become a major factor in the lives of residents of cities as well as villages and has also become an important element in the formation of urban planning", W. Nieciunski, *Zagadnienie kin w odbudowie Warszawy*, "Miasto" 1955, 9, p. 16.

[465] A. Borowik, *Innowacyjność architektury i urbanistyki „Nowych Katowic" w latach 60. i 70. XX w. na przykładzie tzw. „ślizgu śląskiego"*, in: *Katowice w rocznicę uzyskania*

Fig. 252. Residential building "Gornik I" in Katowice. Photo A. Borowik, 2012.

It was the first "Slaski slizg" [Silesian slide] built in 1964–1965 for workers of the "Staszic" coal mine. It was erected at the initiative of Jan Mitrega, the Minister of Mining and Energy, who after becoming acquainted with the technology of making the headframe of the "Jaworzno" coal mine, ordered to apply it in a residential building[466].

"Gornik I" technology design was entrusted to the authors of the concept of the aforesaid headframe from the Office of Coal Industry Designs in Cracow. They were: Jozef Miksa responsible for construction of the slide, Stanislaw Makomaski and Juliusz Szczurkowski, designers of the assembly and construction of ceilings and Zbyszko Niziolek and again Szczurkowski,

praw miejskich. Budownictwo i architektura Katowic, ed. A. Barciak, Katowice 2014, pp. 39–51.

[466] S. Makomaski, *Informacje o projektach*, "Projekty i Problemy. Biuletyn Biur Projektów Przemysłu Węglowego" 1964, 11–12, p. 57.

designers of hydraulic and transport equipment[467]. Stanislaw Suski developed a concept of securing the building in the event of mining damage. It was these authors who developed a prototype sliding formwork technology in Poland. An innovation compared to other projects of this type was the possibility of simultaneously erecting the walls, assembling prefabricated ceilings and transporting materials. The concept was developed from December 1963 to May 1964. Taking into account the architecture, "Gornik I" was an adaptation of the prototype sliding formwork developed for the Warsaw "Kepa Potocka" estate by a team from the Warsaw Office of Typical Designs and Urban Construction Studies composed of: Boguslaw Chylinski and Hanna Graf (architecture), Zbigniew Pawlowski and Zbigniew Tokarski (construction)[468].

"Gornik I" is a nineteen-storey building with seventeen residential floors. It housed 173 flats (8 M–3 type and 2 M–4 type flats on each floor), three lifts and a staircase. It was designed on a rectangular plan with a centrally located hall. Compared to the Warsaw prototype, there were changes in the form and manner of constructing the ceilings, which were assembled during the process of casting walls. Electric lifts suspended to the sliding structure pulled prefabricated joists from which the ceilings were installed. The basement level was a reinforced concrete box to protect the building against mining damage.

In comparison to the Warsaw prototype, finishing materials and the type of joinery were also changed, e.g. instead of tiles, plaster was used. The work was carried out quickly – one storey was created in one day, another day was spent on assembly[469].

The building was about 51 m tall and it was the tallest one in the Katowice Voivodeship. It stood out not only for the height, but also for its façade. Regular divisions of the walls were disturbed by the layout of

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[467] J. Rakoczy, *Ślizg tym razem górniczy*, "Fundamenty" 1964, 47, pp. 6–7.

[468] B. Chylinski, Z. Pawlowski, *Realizacja wysokich budynków mieszkalnych w technologii ślizgu na przykładzie osiedla „Kępa Potocka" w Warszawie oraz budynku „Górnik I" w Katowicach*, "Architektura" 1965, 3, pp. 104–105.

[469] The building shell was reached at the end of October 1964, within 38 days, employing 70 people on site for two shifts. In the contemporary press, a discussion was held on the advantages and disadvantages of the mining slide and the slide of the Krzeszewski–Krzysztofiak–Iwanski team from Katowice-based "Miastoprojekt" for the first time used in Sosnowiec. In favour of mining spoke: improvement of the ceiling assembly technique, concentration of hydraulic lifts in batteries and elimination of cranes, ibidem.

several, seemingly chaotic "scattered" loggias. The interiors were designed rather unusually, which probably resulted from savings. In the M–3 type flats, the kitchen was indirectly lit and separated from the living room only by a wall unit with a built-in dining table. The living room and bedroom were partially separated by a heavy curtain. The apartments were equipped with typical furniture.

Despite some faults, "Gornik I" was a success – its building shell was finished in about 40 days. In 1964, one of the co-founders of the building, Stanislaw Makomaski, wrote with hope: "The modified sliding formwork construction of buildings is a revolution in the construction of the building shell, it shortens the construction cycle, automates the construction process and, if properly mastered, may lead to a reduction in construction costs"[470]. A neon light was installed on the building, which proudly showed its name[471]. Further facilities of this type were planned for the following years: "Gornik II" in Sosnowiec and three in Rybnik, but only the first of them was constructed[472].

2.2.5. The Central Mining Institute

The Central Mining Institute was a very important institution for development of the economy of the region and Poland. Its activity "focused on the most important problems related to work safety, development of modern technologies and mining techniques, as well as environmental protection against the effects of industrial activity, particularly mining. The results of scientific and research works performed at the Institute formed the basis of modern and safe mining in Poland, and many of them were applied in the world's mining industry"[473]. It was founded in 1945 as the Scientific and Research Institute of the Coal Industry, then in 1948–1950 it was called the Coal Institute as a part of the Main Institute of Natural Fuels, and since 1950 it has been operating as the Central Mining Institute.

Initially, it was located at Stawowa Street, and then in a building of the former interwar school designed by Kazimierz Soltykowski, at the corner of Armii Czerwonej and R. Luksemburg Streets. In 1963, Soltykowski with

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[470] S. Makomaski, *Informacje o projektach…*, p. 59.
[471] [woź], *6-metrowe neony zabłysną na „Górniku I"*, "Dziennik Zachodni", 15 July 1965.
[472] *Ślizgi w ataku*, "Fundamenty" 1965, 22, p. 10.
[473] *Historia Instytutu* – www.gig.eu [accessed: 26/08/2018].

Fig. 253. Central Mining Institute at Armii Czerwonej Street in Katowice. AMPAA, folder *Zygmunt Fagas.*

younger colleagues Wladyslaw Gorski and Zygmunt Fagas designed a new building complex for GIG [Central Mining Institute] located north of the older part[474]. From 1964, its extension took place and process rooms, laboratories and workshops were built. In 1971, a thirteen-storey office building, the most spectacular element of the complex was constructed, which was to accommodate seven scientific institutions.

A slim rectangular prism on a rectangular plan soars from the wide, low-rise part. It is 13 storey high. The last storey is shallower and narrower, which allowed setting up a terrace covered with a strongly projecting roof. The two-storey low-rise section was quite unusual: it was designed on an elongated rectangular plan with an inner courtyard of the same shape. Its

[474] First projects were developed already in 1960, "Biuletyn Wydziału Architektury i Nadzoru Budowlanego P.W.R.N." 1960, 5–6, *Nowe śródmieście Katowic. Wystawa…*, p. 14.

ground floor was undercut, and the overhanging floor was almost completely filled with strips of large windows. The skeleton structure of the tower block made it possible to boldly glaze the walls with large windows. The staircases placed in the corners are an interesting touch. A horizontal strip of windows was largely lost due to the diversity of their divisions, using the A–BB–A–BB rhythm ..., i.e. a horizontal beam divided the window alternately at the top and at the bottom. On the southern side of the discussed complex, there are extensive halls. The preserved design was much more modern than its implementation: it assumed construction of a completely glazed curtain wall exposing the structure raster. After numerous rearrangements, the original architectural qualities of the complex were lost to a large extent.

2.2.6. The eastern part of the estate

From the early 1960s, eastern areas of Koszutka, referred to as Block D, that were located between today's Armii Czerwonej, J. Marchlewskiego, S. Skrzypka and Olimpijska Streets were being developed.

A spatial development plan for the western part of the so-called Block D or Block D–West was developed in 1959 by Mieczyslaw Krol. In the south of this area, five fourteen-storey tower blocks were erected, which were closed from the south by the lower building of "Dom Ksiazki" [Book House], in the north, by three lower, long blocks parallel to Armii Czerwonej Street. An important element closing the composition from the north was the previously discussed seventeen-storey "Gornik I" tower block.

a. Tower blocks behind "Spodek"

In 1961, M. Krol designed the urban planning and architecture of a group of five fourteen-storey tower blocks for around 2060 inhabitants. Their structure was developed by F. Klimek[475]. They were built in a two-shift system. It is difficult to precisely determine the date of construction, but it is known that in 1964 two of them were completed, and in 1970 all of them were built. A monolithic reinforced concrete structure was used in the floating formwork. Due to the risk of mining damage, the blocks were placed on a reinforced concrete foundation slab.

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[475] J. Rakoczy, *Recepta na...*

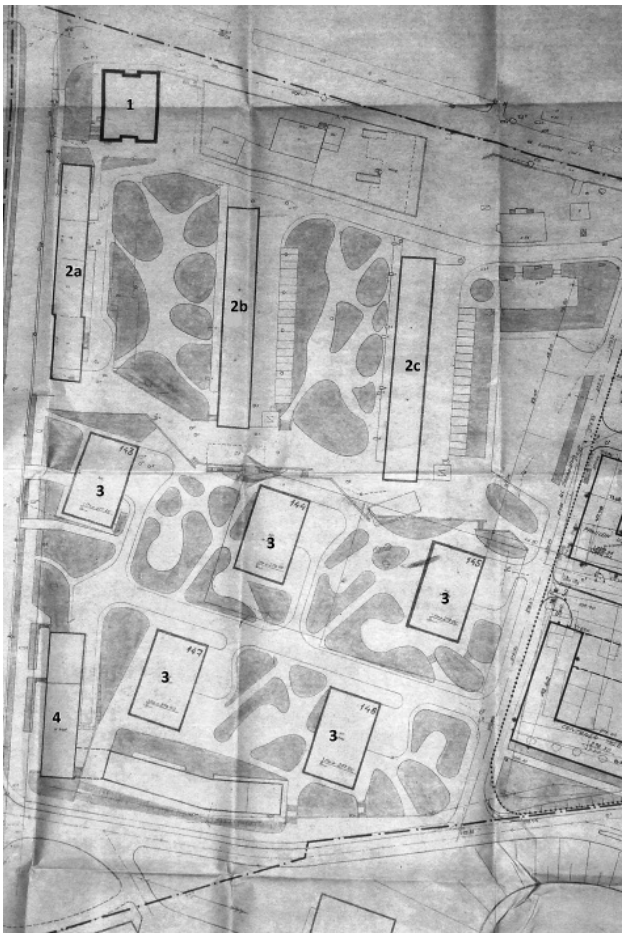

Fig. 254. Spatial development plan for the so-called Block D–West in Katowice, M. Krol, 1959. AKCH. 1. "Gornik I". 2a. Complex of buildings along Armii Czerwonej Street, T. Lobos. 2 b–c. Houses with "noses", M. Krol. 3. Tower blocks, M. Krol. 4. "Book House", J. Jarecki.

The buildings had compact rectangular horizontal plans and cuboid solids. Garages were located on the ground floor, some walls were filled with glass bricks, other parts were completely undercut. The height of the buildings was balanced with a clear emphasis of horizontal directions using the lighter stripes that separated particular storeys from each other. According to the recommendations of the Koszutka extension project from 1955–1956, loggias and balconies were made on the southern and western sides. On the longer façades, small loggias were placed in every second axis; their depressions significantly sculpted the surface of the blocks and caused chiaroscuro effects on their surface. The tower blocks were located so as to create an important composition of the height of the housing estate and a background for the Sports and Entertainment Hall. They were to be the

Fig. 255. A view of Sports and Entertainment Hall "Spodek". In the background, a complex of the so-called Block D–West fourteen-storey tower blocks being part of J. Marchlewski housing estate in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

tallest buildings in the city, as it was written in the contemporary press, surpassing the interwar tower block at Zwirki i Wigury Street[476].

b. "Book House"

The foreground for the aforementioned group of tower blocks was a low-rise, long building of the "Book House" located along Roza Luksemburg Street (now Olimpijska Street), and at its corner with Armii Czerwonej Street.

The author of the design was Jurand Jarecki from Katowice-based "Miastoprojekt". The first version was created around 1964. Subsequently, the Ministry of Culture and Art requested the voivodeship authorities for permission to extend the building by one segment, as it was necessary to place there "Slask" Publishing House. In 1966, a new replacement design was made. The interior concept was developed in 1967 in the Katowice-based "Miastoprojekt". The building was handed over for operation in 1968.

476 *Najwyższy dom Katowic*, "Fundamenty" 1962, 14, p. 10.

Fig. 256. "Book House" at Armii Czerwonej Street in Katowice. Behind, there is a complex of fourteen-storey tower blocks designed by M. Krol. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

The Book House was called without exaggeration a "cultural conglomerate"[477]. In the ground-floor part at Armii Czerwonej Street there was a bookshop "Dom Ksiazki", the first modern, self-service facility of this type with the floor space of 380 m^2 where, in the late 1960s there were eight employees. Next to it, there was a book club "Pegaz", which also housed a salesroom for painting reproductions. In the second, side wing there was "Slask" Publishing House and the Voivodeship Board of the "Book House", which managed 221 bookshops in the Katowice Voivodeship, while in the further part, there were warehouses for both the institutions. The architect designed a light, one-storey building with two segments touching each other at a right angle: the shorter one was parallel to Armii Czerwonej Street and the longer one perpendicular to it, along Rozy Luksemburg Street. The latter was broken twice so as to adapt it to the course of the street, the tower blocks located behind it and the quality of the land exposed to mining damage. It was written: "the Book House [...] will be distinctive of its light,

477 [hra], *Pawilon dla kultury*, "Dziennik Zachodni", 30 January 1970.

modern structure"[478]. It was made as a reinforced concrete structure frame, which allowed the flexibility of forming and good lighting of service and commercial interiors.

The building is not uniform in its form: taking into account its compositions, it is broken into two parts. The first part, at Armii Czerwonej Street, is one-storey and is distinguished by big glass windows and superstructures allowing additional lighting; there was a high wall of advertising space over the windows. In the second part, from Olimpijska Street, the ground floor was slightly retracted, with a separate hall along a very long wing, and the first floor was filled with windows. The designer made of them as groups of four and exposed vertical and horizontal structural beams so as to neutralise the unusual length of the façade. The same purpose was achieved by breaking the façade several times. In the western part of the discussed wing, there were stairs and a wide passage leading to the estate of the tower blocks situated behind the "Book House". Neon lights informed about the building's function, and the Pegasus neon light was made in 1971.

c. Dwelling houses "with noses"

The northern part of the so-called Block D–West was filled with three long houses parallel to Armii Czerwonej Street. The first of them at 59–63 W. Korfantego Avenue is at the street. It existed at the time of drawing up the aforementioned detailed *Plan for the extension of Koszutka from 1955–1956*. It was designed by Tadeusz Lobos, and its form refers to pre-war modernism. According to the *Plan*, a building with a modern architectural form was to be added to its gable wall, and this was done. In 1962, a nine-storey tower block designed by Lobos was also constructed. Its characteristic features are the arcades with pillars shaped like letter "V" and loggias filling the southern façade[479]. Its walls were to be rendered with coloured plasters. It was emphasised that it had been designed to harmonize with the neighbouring "Gornik I" block and the complex of Mieczyslaw Krol's tower blocks.

Behind the discussed building, inside the streets quarter, two identical blocks designed by Krol were erected around 1964. Their façades were enriched with trampoline-shaped balconies with over two-meter projections, interesting in terms of composition, but non-functional. The buildings

[478] [zp], *„Dom Książki" dla Katowic*, "Dziennik Zachodni", 16 April 1964.
[479] S. Gadomski, *Rośnie prawostronna Koszutka*, "Trybuna Robotnicza", 13 July 1962.

Fig. 257. Nine-storey residential building at Armii Czerwonej Street in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

were defined by the then contemporary press as "houses with noses", and according to the then commentator, the balconies themselves made them look "very restless, warlike"[480].

d. Extension of the housing estate towards the east

In the second stage, it was planned to develop the eastern part of the so-called Block D, i.e. Block D-East. The development area was located between J. K. Ordona, R. Luksemburg Streets and the post-industrial areas. In 1965, urban planning process for this area was developed and approved. In the contemporary programme, it was planned to build an eighteen-classroom primary school, two four-branch kindergartens, an outpatient clinic, a phar-

[480] J. Rakoczy, *Dzieje katowickiej „Jedynki"*, "Fundamenty" 1964, 19, p. 17. The construction of the "slide" building was created by eng. P. Chomczyk, and technology – eng. W. Sieradzki.

macy and two service and craft low-rise buildings[481]. Substantial problems were encountered concerning relocation of the Factory of Mining Lamps located in this area and demolition of the factory buildings, which was planned for 1966.

In 1967, Katowice-based "Miastoprojekt" developed two alternative concepts for building the eastern part of the so-called Block D, from which the second one was selected. It assumed erection of three high-rise residential buildings and a commercial complex[482]. In 1966, it was planned to build five buildings in the sliding formwork technology, using the type "S-19" facility[483]. However, three 14-, 16- and 18-storey buildings with a "prospective housing structure" were finally designed. In today's state of research, it is not known what those tower blocks were to look like, but the preserved designs show very interesting rhomboid plans. Finally, Jerzy Zietek recommended starting the construction from the commercial complex and the residential buildings were not built.

Fig. 258. Houses "with noses" in Katowice Koszutka. Photo A. Borowik, 2018.

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481 *Informacja dla Członka Rady Państwa Przewodniczącego Prez. WRN Towarzysza Płk. Ziętka*, SAK, BVNC, OL-D, ref. no. 82.

482 *Postanowienia na konferencji u Tow. Przwodn. Płk J. Ziętka w sprawie postępu prac przy przebudowie Śródmieścia*, SAK, BVNC, OL-D, ref. no. 82.

483 *Notatka z konferencji u Tow. Przewodniczącego J. Ziętka w dniu 25.7.1966 r.*, SAK, BVNC, OL-D, ref. no. 82. The text from 1967 contained information that in this area it was planned to erect three "slide" buildings according to the "S-20" project, eighteen-room primary school, two nursery schools, an outpatient clinic with a pharmacy, a nursery, five shops, twelve craft outlets, cafés and garages, [zp], *Osiedle mieszkaniowe*, "Dziennik Zachodni", 2 March 1967.

Fig. 259. Nursery at J.K. Ordona Street in Katowice. Photo A. Borowik, 2018.

Stanislaw Kwasniewicz was the author of the urban planning concept, while Marian Skalkowski and Tadeusz Sadowski designed the architecture of the buildings. The eastern part of the so-called Block D included: a low-rise commercial building, a telephone exchange, a nursery for 80 children, a four-branch kindergarten, an eighteen-classroom school and a regional health centre. The telephone exchange, the low-rise commercial building and the outpatient clinic were located at the north-eastern section of J. K. Ordona Street and the buildings with the educational function at the east-west section. The segment school was erected using the prefabrication system of Tadeusz Sadowski discussed before.

e. Nursery

In 1968, Stanislaw Kwasniewicz developed a preliminary design of a nursery for 80 children, and in 1970, he drew up its detailed design[484]. The building was part of a larger complex: from the south, it was adjacent to the low-rise part and from the west to the outpatient clinic.

The nursery was erected using a reinforced concrete structure frame and prefabricated ceilings. At the bottom, two rooms for children were designed and on the first floor, there were two more rooms, a kitchen,

[484] *Projekt żłobka dla 80 dzieci Katowice blok D Wschód*, 1970. AKCH, building files.

rooms for doctors and administration. In the basement there were auxiliary rooms, changing rooms and a boiler room. The design assumed interesting colours of the façade: white walls contrasted with yellow "Cepelia" tiles, which were placed on pillars between the windows. In accordance with the assumptions of the *Detailed development plan for Koszutka extension from 1955–1956*, a typical design was to be used to build a nursery. In today's state of research, it is difficult to say with certainty whether this happened. Not a very interesting architectural form can speak in favour of this thesis.

f. Multi-purpose commercial centre

The design of a low-rise commercial building referred to as a multi-purpose commercial centre was drawn up in 1968 by Marian Skalkowski and the constructors Jaromir Bohoniuk and J. Kiedra[485]. The investor and the designer had to obtain the approval of Presidium of the Voivodeship People's Council in Katowice for an individual design. The building was on the site of the liquidated barracks of the Factory of Mining Lamps. It was to accommodate a fishmonger's, a butcher's, a food store, a greengrocer's, a stationer's, household goods, a haberdashery, "Ruch" newsagent's, and service outlets: renovation and construction services, a shoe repair shop, a hairdresser's, a beauty salon, umbrella repair services, bookbinding, a laundry and mangle, and a café. Its skeletal structure was made of reinforced concrete prefabricated elements and the walls were made of "PGS" concrete blocks. It had two floors and partly a basement.

The building was constructed on a rectangular plan with an internal farmyard. It was equipped with service lifts with a lifting capacity of 200 kg. The stairs of the main staircase were very interesting because they were designed as openwork with steps recessing into the notchboards. The façade composition was horizontal, with strong accents in the form of strip windows and shop windows. From the south, there was an entrance of the main stairs and a terrace. Standard finishing materials for external façades were used: pedestal and terrace balustrades, the gallery and showcases were covered with ceramic tiles (5 cm x 5 cm), and higher wall parts were rendered with stucco. The colours were carefully designed: white and creamy stucco is contrasted with the black joinery and black terrazzo poles in the terrace part.

[485] *Projekt techniczno-roboczy. Wielobranżowy dom usługowy*, 1968, SAK, fond 437, ref. no. 1/318.

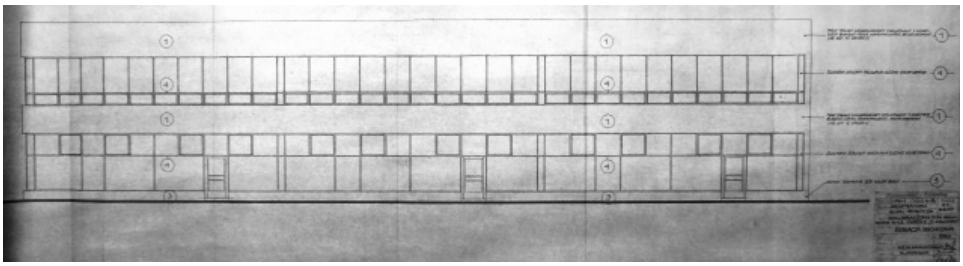

Fig. 260. Multi-purpose commercial centre at J. K. Ordona Street. SAK, fond 437, ref. no. 1/318.

2.2.7. Western side of Armii Czerwonej Street (currently W. Korfantego Avenue)

On the west side of Armii Czerwonej Street, a very interesting complex of residential buildings with accompanying low-rise commercial buildings was built. The complex included a gallery-access block of flats ("Galeriowiec") with the Radio and TV Services Centre low-rise building, which was in its foreground, a commercial and residential complex at Armii Czerwonej Street, a commercial and residential complex with the fashion house "Elegancja", a housing estate of the so-called "Blue Blocks" with a line of strip malls along F. Dzierzynskiego Street, a school, the Municipal Cultural Centre and a sports and leisure facility of the 20th anniversary of the People's Poland.

a. Gallery-access block of flats ("Galeriowiec")

One of the largest, but also the most interesting elements of the so-called urban complex Block C of New Koszutka was the gallery and corridor access block of flats located on the corner of the Armii Czerwonej and G. Morcinka Streets. Mieczyslaw Krol and constructor Franciszek Klimek developed its design in 1957, and the project was implemented in the years 1959–1962[486]. It housed 312 flats.

The block was built as a monolithic reinforced concrete structure. It was composed of two parts connected at right angles: a gallery-access block of flats parallel to G. Morcinka Street and the corridor-access block of flats whose position was perpendicular to the street. The line of the gallery segment

[486] According to another source, the design year was 1958, *Nowe śródmieście Katowic. Wystawa…*, p. 15.

Fig. 261. "Galeriowiec" view from Grunwaldzki Square in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

was slightly curved, introducing a significant diversity of the solid. The curve was underlined by a roof located above the terrace of the top floor. "Galeriowiec" had nine storeys raised on a tall plinth that served commercial functions. On the ground floor, service and commercial premises were located: big "Santos" café, a bar, shops and a mangle, all with a wide foreground in the form of a terrace[487]. There were flats in the remaining storeys, and on the top one, there was a laundry with a drying room. The building was designed to generally have one-bedroom flats, but in order to increase the comfort of use, the rooms were expanded with a small dining area. There was one staircase that connected both parts of the building, which saved valuable space[488]. The south façade was made up of loggias of flats, accessible from the gallery located on the opposite side. Modern design solutions and materials were used, the ground floor was almost entirely glazed, the glass panels also separated individual loggias. The other part of the building, i.e. the corridor, was of the same height as the discussed gallery-access block of flats. It was divided into three sections with separate entrances. The staircases were

[487] [j], *Plotki o pół czarnej*, "Trybuna Robotnicza", 10 August 1962.
[488] [as], *Nareszcie pierwsza arteria wielkomiejska*, "Trybuna Robotnicza", 22 March 1961.

Fig. 262. "Galeriowiec" in Katowice. Detail of the façade. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

marked on the façade with a different shape of windows, while the remaining window openings were surrounded by plaster strips, which emphasised the horizontal composition. There were no balconies, except few loggias in the façade from Armii Czerwonej Street.

The colour pattern of the building was carefully designed: the walls and full loggia panels were in pastel, warm colours, while the ceiling was bright yellow. In order to facilitate cleaning of the façade, terracotta tiles were partly used. The plinth storey was finished with a light stone. Despite the fact that initially the building was criticised, among others for its heaviness and maladjustment to the Polish reality, eventually it earned contemporary recognition[489]. It was popularised in many press articles, and it was awarded at the "SARP-Miastoprojekt" exhibition held in Katowice[490].

b. Radio and TV Services Centre (ZURiT)

The low-rise building of the "Department of Radio and Television Services" was an intimate setting of the main pedestrian route on the west side of Armii Czerwonej Street and a foreground for "Galeriowiec"[491]. It was built in the years 1963–1965, according to a design of 1962 by Olga Zietkiewicz from the Katowice-based "Miastoprojekt"[492]. A reinforced concrete structure

489 J. Rakoczy, *Nasz typ*, "Fundamenty" 1962, 1, p. 3.

490 AMPAA, folder *Mieczysław Król*, [as], *Nareszcie pierwsza…*

491 *Projekt techniczno-roboczy architektury. Pawilon Radio-Telewizyjny wraz z częścią administracyjną*, AKCH, ref. no. 5/156–159.

492 Another source gives 1964 as the date of the project, 1965 as the date of implementation, *Nowe śródmieście Katowic. Wystawa…*, p. 14.

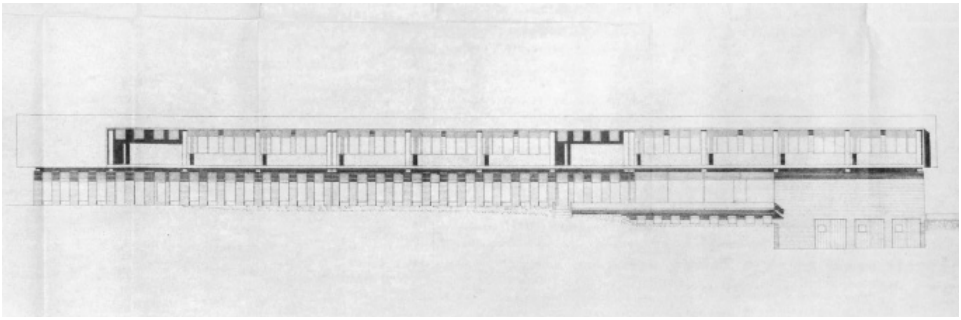

Fig. 263. Radio and TV Services Centre low-rise building in Katowice. Façade design. AKCH, building files.

frame was used, which allowed free interior design and arrangement. It was a two-storey building: on the ground floor, there was a commercial and service part where television and radio receivers, radio-technical equipment and spare parts were sold. On the first floor, there were administration rooms

The long cuboidal solid of the building was varied because of a slight undercut of the ground floor and a varied shape of the individual parts of the façade. In the lower storey, a part of the façade was enlivened by a quick rhythm of the narrow window openings, while the remaining part was completely glazed. The façade on the floor had the same rectangular frame divisions into which strip window were incorporated.

Olga Zietkiewicz wrote about her concept as follows: "embedded in the natural slope of the land descending to the south, the building of the Radio and TV Centre was a flat, low-rise component contrasting with the height composition of the gallery-access building and neighbouring tower blocks"[493]. This location also emphasised the direction of the walkway.

c. Service and residential complex along Armii Czerwonej Street

Along the western line of Armii Czerwonej Street up to G. Morcinka Street there were three identical residential buildings connected with each other by low-rise commercial buildings. In one of them, there was "LOT" [Polish Airlines] shop. In front of the low-rise buildings, there were light steel arcades that screened the pedestrian way[494].

[493] Ibidem.
[494] [jak], *Nareszcie pierwsza…*

Fig. 264. Residential and commercial complex along Armii Czerwonej Street in Katowice. MLWUT, ref. no. FT 006441.

Fig. 265. Residential and commercial complex along Armii Czerwonej Street in Katowice. MLWUT, ref. no. FT 006440.

The complex was designed in 1958 by Mieczyslaw Krol and Zygmunt Janas as well as the constructor Franciszek Klimek, and it was completed in 1962[495]. In each of the blocks, there were 36 flats, six on each floor. An interesting effect was achieved, setting the buildings slightly at an angle to the main street. Their cuboid solids are enlivened by balconies and loggias filling the gable walls. The ground floors were left undeveloped, only the entrance zones were enclosed with glass bricks. This solution was justified by the desire to protect tenants from the bustle of a busy street, the need to ventilate the city and maintain transport possibilities.

Originally, the walls were finished with white terracotta, and the solid balcony boards were emphasised with black squares. Already in the 1970s, construction of the arcades of the ground floor started with commercial premises and garages, which the then General Architect of the Voivodeship tried to oppose. The aforementioned development, modern modernisation and liquidation of the steel arcades in front of one of the low-rise commercial buildings significantly diminished the architectural value of the discussed complex.

d. "Blue Blocks" with a strip mall

"Blue Blocks", i.e. a residential and commercial complex, was designed in the years 1958–1959 by Stanislaw Kwasniewicz and the constructor Franciszek Klimek from the Katowice-based "Miastoprojekt"[496]. It was the first housing co-operative estate in Poland. It was implemented on the north side of F. Dzierzynskiego Street, in the area between Armii Czerwonej Street and the school complex at L. Tyszki Street. The architect used a comb-like structure of the six blocks located perpendicular to F. Dzierzynskiego Street, preceded by a sequence of one-storey buildings serving a commercial and services function. The complex was interrupted by A. Zawadzkiego Street in such a way that there were two blocks on its west side and four blocks on the east side.

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[495] In the publication *Nowe śródmieście Katowic*, W. Szeroki was indicated as the author of this construction, as the year of the project's completion – 1958, and the years of completion – 1959–1962, *Nowe śródmieście Katowic. Wystawa…*, pp. 7–9.

[496] [jr], *Ścięte balkony*. "Fundamenty" 1963, 31, p. 11. The name "blue downtown blocks" was used, among others by Marek Wydra in his article from 1965 r., *Dom o 2436 izbach. Śródmieście Katowic – pomnikiem budowlanych*, "Dziennik Zachodni", 14 May 1965. In publication *Nowe śródmieście Katowic* there was another date of the project completion given – 1960, *Nowe śródmieście Katowic. Wystawa…*, p. 15, AMPAA, folder *Stanisław Kwaśniewicz.*

Fig. 266. Development along F. Dzierzynskiego Street in Katowice. Residential and commercial complex with a fashion house "Elegancja", "Blue Blocks" and a strip mall in front of them. Model. Collections of J. Jarecki.

Fig. 267. Armii Czerwonej Street in Katowice. Line of cars before the level crossing of the narrow gauge train. MLWUT, ref. no. FT 006312.

In 1960, the area for future development was being prepared: existing houses, allotment gardens on the north side of the street were removed, and the Scrap Collection Centre and warehouses of CPN (Central Management of Trade in Petroleum) were relocated. The construction of the estate could only start in 1961, after rerouting the narrow-gauge train tracks of a nearby mine[497].

The estate was to complete Koszutka project and cover up blocks from the first half of the 1950s that were not very attractive according to the opinions at the time[498]. The area for future development was located on the border of two mining operations departments. Experts on mining damage suggested that buildings with a steel or reinforced concrete frame should be erected and that 16 or 18 cm wide expansion joints should be introduced. The designers decided to increase the expansion joint so that they could ensure illumination and ventilation of the staircases between the block segments[499]. The housing estate was planned for 3,500 residents, with 90 flats in each block, from two-person flats with the floor space of 23 m^2 to six-person flats with the floor space of 64 m^2. It was emphasised that by reducing the space intended for residents' circulation, savings were obtained that could be used to obtain residential floor space and "more luxurious" kitchen and hallway equipment. The premises were provided with certain amenities: each one had a balcony, built-in wardrobes, cabinets and a gas stove. On the ground floors of the buildings, there were laundries, drying rooms and garages, and there were also garbage chutes in the buildings.

"Blue Blocks" were designed as identical, eight-storey, cuboidal houses. In each of them, three identical segments were separated by expansion joints, which were glazed, thus illuminating the staircases. The most characteristic accents of the façade were balconies on a triangular plan, with balustrades of the same shape. It is true that they were completely impractical, but they were praised for "making the block look restless and catching the passer-by's eye"[500].

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497 *Przesunięto tory „uwalniając" teren dla Koszutki*, "Trybuna Robotnicza", 7 October 1960.

498 [J. Piask.], *Bloki mieszkaniowe przy ul. Dzierżyńskiego*, "Trybuna Robotnicza", 17–18 September 1960.

499 [jr], *Ścięte balkony…*

500 Ibidem.

Fig. 268. "Blue Blocks" in Katowice. Fragment of the façade with characteristic triangular balconies. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Fig. 269. "Blue Blocks" in Katowice. Fragment of the façade with entrance zone and characteristic triangular balconies. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Fig. 270. Strip malls at F. Dzierzynskiego Street in w Katowice. Crowds at the strip malls. Photo J. Makal. "Dziennik Zachodni" archive.

Originally, their balustrades were made of reinforced green-stained glass, but soon they were replaced with bright masonry, contrasted with the original blue pattern of the walls[501].

The architect managed to achieve a unique in the residential housing expression of a rich form, by contrasting the original shape of the balconies with a strip arrangement of windows, filling the gable walls with loggias and perforating the plinth part with small holes. The colours were chosen very carefully: the interior of the loggia, strip windows and balustrades of the balconies were highlighted with a bright colour, while the rest of the façade was blue. After the last modernisation, most of these effects were lost.

In front of the blocks, two-storey strip malls were set up to compensate for the deficit of this kind of facilities in Koszutka. In 1960, it was written: "Perhaps finally the long queues will disappear, and the residents of this district will breathe a sigh of relief"[502].

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[501] J. Rakoczy, *Nowe śródmieście Katowic*, "Fundamenty" 1966, 18, pp. 8–9.
[502] [J. Piask.], *Bloki mieszkaniowe...*

Fig. 271. Shopping arcade at F. Dzierzynskiego Street in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

The strip malls were designed in 1963 by J. Jarecki, as well as some interiors of service and commercial premises[503]. The concept of their construction was made by Tadeusz Krzysztofiak, except the strip mall with "Eldom" (currently "Rossmann") store, whose author was Franciszek Klimek. They were built in the years 1964–1965[504]. A reinforced concrete frame was used in all the buildings.

The original designs show intersecting, protruding and retracting cuboids of various height and width that create an extremely expressive, almost sculptural sequence perfectly harmonizing with the calm and rhythmic urban planning of the blocks behind them. Ultimately, less sculpted, similar buildings were constructed. The lower part of each of them resembled a white cuboid with a glass front wall. Above the windows, there was a bright strip where an advertisement or a neon light could be displayed.

[503] It is known that the interior of the non-existent restaurant "Alfa" on the corner of F. Dzierzynskiego (now Chorzowska Street) and A. Zawadzkiego Streets (now Sokolska Street) – eastern side, he co-created with artist Zbylut Grzywacz.

[504] *Nowe śródmieście Katowic. Wystawa…*, p. 16.

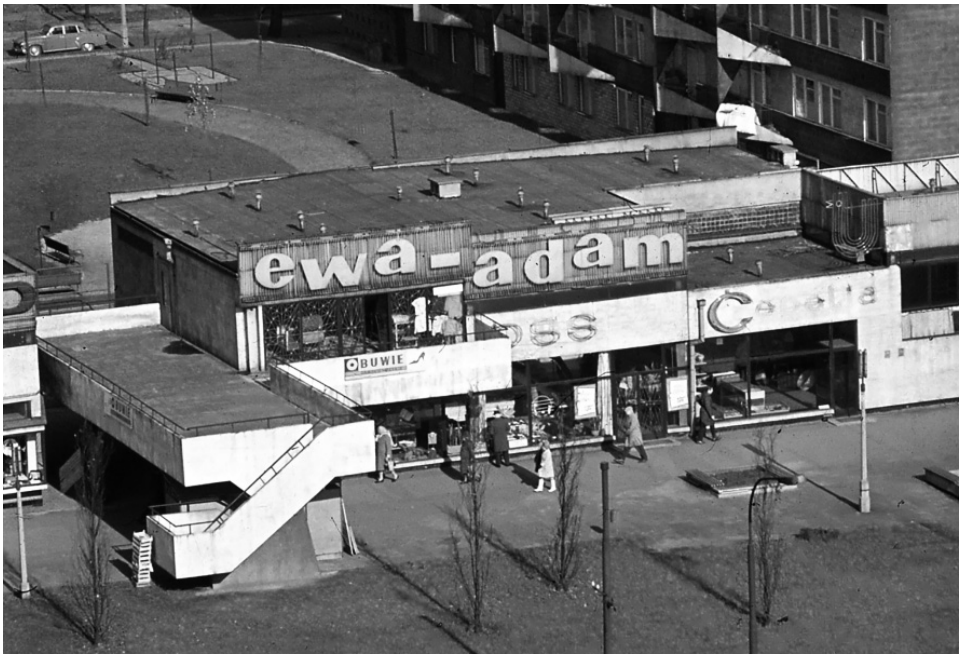

Fig. 272. Shopping arcade at F. Dzierzynskiego Street in w Katowice. A low-rise building with "Ewa–Adam" store. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

Fig. 273. Strip malls at F. Dzierzynskiego Street in Katowice. Katowice greenery belt. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

The first floor was a slightly asymmetrical superstructure also equipped with a large window, and it was originally finished with honey-coloured wood.

Good architecture was complemented by excellent typography of inscriptions informing about the function of individual buildings.

They constituted the framing of a representative pedestrian passage equated in the then press to Planty Park in Cracow. Nearby, carefully designed elements of landscape architecture were set up: benches, flower beds, and even two small fountains[505].

Several years after handing them over for use, the architecture of the strip malls was praised; however, dysfunctionality of the rooms and low quality of finishing and details were criticised[506]. Nowadays, their drastic rearrangement has caused that there is not much left of the architecturally sophisticated whole.

e. Residential complex with a Fashion House "Elegancja"

Next to the complex of "Blue Blocks" discussed above, on the north-west side of the Roundabout, there was a residential and commercial complex consisting of a two-storey Fashion House "Elegancja" and a gallery-access block joined with it by a connecting passage.

Its designers were Marian Skalkowski and constructor Franciszek Klimek from the Katowice-based "Miastoprojekt". The concept of a residential house was developed in 1962 and of the Fashion House "Elegancja" – two years later. In accordance with the recommendations of the *Detailed development plan for Koszutka from 1955–1956*, the gallery-access layout was introduced in the residential building due to its location in the north-south direction. It was 11 storeys high, and the two lowest storeys were designated for office purposes. Only M–3 type flats were designed due to the city centre location of the project and the necessity to supplement the "Srodmiescie–Zachod" housing programme. In the basement, there was a laundry room and a drying room. A monolithic reinforced concrete structure was used, except the staircase with a frame structure and balcony boards made of prefabricated elements. The tower block was an important high contrasting element of this part of the district, with its soaring towers being a symbol of its big-city nature. Such slender and cuboidal buildings used to be described then, as

[505] [lef], *Mini fontanny*, "Dziennik Zachodni", 21 May 1970. In 1970 r. people complained that the fountains were closed and contaminated.

[506] A. Grzybowski, S. Muszalik, *op. cit.*, pp. 117–120.

Fig. 274. A model of the residential complex with the Fashion House "Elegancja" in Katowice. Collections of J. Jarecki.

it was already mentioned, as "razor blades". The introduction of two different functions – commercial and residential – made it possible to diversify the form of the building; a glazed bottom part of the commercial part was a kind of pedestal for the balconies of the upper residential part. The balcony boards were triangular, thanks therefore the façade became more interesting and dynamic. Originally, the building was painted with bright yellow, "lemon" emulsion paints[507].

In front of the tower block, the commercial building Fashion House "Elegancja" was erected, which used to be the seat and a retail shop of Tailoring and Furriery Company "Elegancja". Both parts were joined with each other by a connecting passage. It was built in the years 1965–1967[508].

On the ground floor, there were factory outlets "Karol" with men's clothing and "Beata" with women's clothing. On the first floor, there were

[507] According to the project, fragments of the gable walls were to be lined with black marblit. The project also assumed painting the window woodwork in light brown or black.

[508] Initially, the users of one half of the building were to be the Centrala Handlu Obuwiem, Galanteria Skorzana i Futrami [Trade Centre for Footwear, Leather Goods and Furs], and the second – "Moda Polska" with men's and women's departments ("Adam" and "Ewa").

Fig. 275. Skyline of Koszutka. In the foreground, there are "Blue Blocks" with a strip mall, a residential complex and the Fashion House "Elegancja". Photo K. Seko, 1969. MLWUT, ref. no. FT 020031.

tailor and furriers workshops, a milliner's workshop, a reception desk and a small coffee bar for people waiting for the service[509]. Sale of the so-called semi-finished clothes was planned, which after the fitting were finished in 48 hours. Before, this type of service had been offered only by clothing companies in Bytom. Clothing produced on the spot, in short series of models, was particularly popular.

During the construction of the Fashion House "Elegancja", a reinforced concrete structure was used, a skeleton on the ground floor, and a monolith on the floor. Prefabricated ceilings and roofs were also used. The facility was founded on a perfectly square plan with an open courtyard in the middle. The ground floor was completely glazed. The walls of the floor were fitted with windows of various sizes and shapes. The widest windows strip was located on the façade from Armii Czerwonej Street, while the side façades had a narrow strip of windows in the upper part, which was asymmetrically

[509] [rak], *„Adam i Ewa" z mieszkaniówką*, "Fundamenty" 1964, 51–52, p. 27.

Fig. 276–277. Interior of the Fashion House "Elegancja" in Katowice. Photo M. Skalkowski, 1967. Collection of M. Skalkowski.

Fig. 278. Interior of the Fashion House "Elegancja" in Katowice. Photo M. Skalkowski, 1967. Collection of M. Skalkowski.

and uncritically widened downwards. Here and there, narrow, crevice window openings appeared. Modern materials were used for finishing, among others, the "Vilaplex" glass produced by Szczakowa Smelter. In 1999, the building lost its original assets after reconstructing it to become the headquarters of the PKO S.A. Bank according to the design of Krzysztof Kaluzny and Gabriel Korbutt.

f. School complex

The area of the School and Leisure Centre in Row Welnowiecki was adjacent to the "Blue Blocks" from the west, and it was to constitute educational and leisure facilities for the residents of Koszutka. The school complex was in the area designated by L. Tyszki, F. Dzierzynskiego Streets, "Blue Blocks" and a park in Row Welnowiecki. The design of the school complex was developed in the years 1958–1959 by Stanislaw Kwasniewicz and the

Fig. 279. School at L. Tyszki Street in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

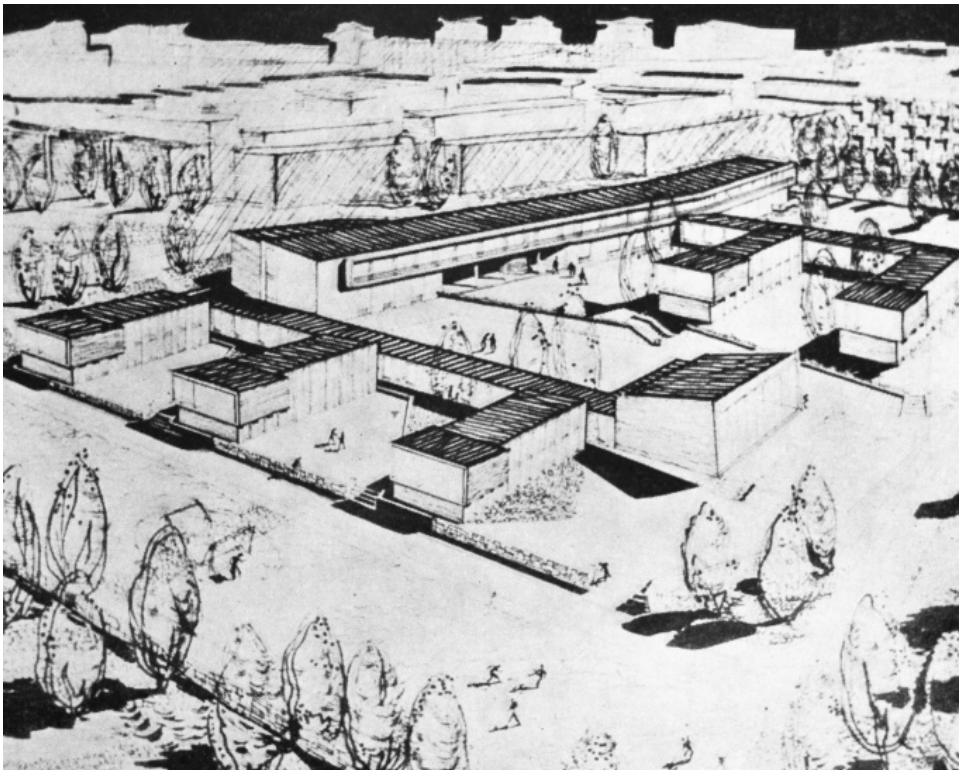

Fig. 280. School at L. Tyszki Street in Katowice. Axonometric projection. "Architektura" 1962, no. 6.

Fig. 281. School at L. Tyszki Street in Katowice. Façade. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

constructor Franciszek Klimek from the Katowice-based "Miastoprojekt"[510]. The construction works were performed in the years 1960–1962. The complex consisted of two two-storey segment schools for 1200 primary school pupils and secondary school students, which were joined with a connecting passage. The land for development was classified as the fourth category of mining damage. It had a substantial slope, so the designers chose low-rise buildings[511]. The school was erected in traditional technology, which was criticised by the press at that time. Only gyms and lecture halls were covered with light steel trusses[512].

Three-segment primary school was located in the western part of the discussed area. Its plan resembled an inverted letter "E" with a cuboid of

[510] In 1968, the school boiler room, which was widely criticised for its form, was adapted for scouting. Its interior was designed by Jozef Wanag, [kof], *Piękna harcówka dla 500-osobowego szczepu*, "Dziennik Zachodni", 21 June 1968.

[511] [S.K.], *Trzy obiekty Śląska…*, p. 219.

[512] It had been written: "This thoroughly modern architectural complex of buildings (plan of the building providing the maximum of sunlight) is implemented – in accordance with the technical documentation – in a traditional, primitive way. Only prefabricated roof panels were used", J. Jankowski, *Dalsza zabudowa osiedla im. Marchlewskiego w Katowicach*, "Przegląd Budowlany" 1959, 11, p. 527.

Fig. 282. The original colour pattern of the school at L. Tyszki Street in Katowice. Photo J. Jarecki, the 1960s. Collections of J. Jarecki.

a school gym added from the south. The secondary school section was also a three-segment one (two segments on one side of the connecting passage, one segment on the opposite side) with a school gym.

In the primary school, each segment consisted of five classrooms and one special room, and it had a separate exit. The segments were connected with corridors in which there were auxiliary routes and toilets. The kitchen part as well as leisure and sport areas were designed as shared areas for both schools.

The very long front of the building was slightly curved. It was varied with open arcades, which are now built-up. The body was a set of rectangles disrupted with windows of various sizes that provided good working conditions. In some cases, the function of the rooms was externalised: among others at the ends of the segments, tall specialist laboratories were isolated through complete glazing of the gable walls.

The colours were carefully designed to enhance the architecture. The white colour emphasized the rhythm of the vertical divisions of the walls, while the lintels were painted dark grey, and the side façades of the workshops were "extended" optically by intense red.

The advanced architecture was complemented by modern, almost experimental in the Polish conditions materials: aluminium, designed by engineer

B. Koy, rotating windows, "Alpex" cladding that soundproofed the interiors, or enamelled blue metal tiles on the wall of the school entrance[513].

Stanislaw Kwasniewicz, the architect, emphasised that it was the first facility of this type in Poland. He also mentioned the advantages of designing segment schools. According to him, this type of building contrasted favourably with the compact mass of Koszutka's residential buildings, allowed better adaptation of the new building to diversified topography of the land, provided proper lighting of all premises, and also allowed segmentation, which was beneficial because of the mining damage. A bit amusing was a summary written by the author himself: "Having been completed, the school is very popular among young people. After opening it, the children from the housing estate, who were already enrolled in other schools, spontaneously moved to this one; they were sitting at their desks and refused to be removed from them. This is the best evidence against the arguments of some of the factors hindering design of this type of schools"[514].

A staggering amount of 1,200,000 zloty was spent on furniture and equipment in specialist physics, biology, chemistry, music and practical classrooms. The school had an overhead projector for displaying films, ten radios, two "Orion" TV sets, a piano and many other instruments, as well as twenty sewing machines, carpentry tables and tool cabinets[515]. In the press, it was acclaimed without exaggeration as the most beautiful architectural school of the millennium (created as part of the programme "one thousand schools for the Millennium of the Polish State") in the Katowice Voivodeship[516].

2.2.8. District Cultural Centre

In the vicinity of the discussed facility, also at L. Tyszki Street, there was a District Cultural Centre with a concert hall, a library and an art facility. In 1965, the Foundation for the Construction of Art Centre was established by a Resolution of Presidium of the Municipal People's Council. The assumptions

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513 Soundproof boards "Alpex" were produced by Zaklad Plyt Spilsnionych [Fibreboard Plant] in Koniecpol, M. Turski, *Brak koordynacji w gospodarce stolarką aluminiową*, "Przegląd Budowlany" 1960, 6, p. 265.

514 Ibidem.

515 [jak], *Takiego wyposażenia tylko pozazdrościć*, "Trybuna Robotnicza", 2 Janaury 1961.

516 *Kolorowe pawilony dla 1200 uczniów*, "Trybuna Robotnicza", 4 September 1961.

and conceptual design were developed in 1965 in the so-called community social works by the Department of Study and Typification of the Coal Industry Design Office. The building was designed as a two-segment building; the first housed a chamber concert hall with back office facilities, while the second one science rooms and a library. The following departments were planned: musical, choreographic, artistic, as well as foreign language learning. Visualisation of the design from 1965 shows a two-storey building on the plan of a ring joined by a connecting passage with a glazed building of the concert hall with a trapezoidal vertical section. The façade of the first floor and the connecting passage were given the form of a piano keyboard[517]. The designed assumptions were reviewed by "KOPI" [Investment Projects Assessment Commission] at the Ministry of Culture and Arts in Warsaw, which recognised the purposefulness of the investment, but suggested some changes.

Finally, another concept was made by Waclaw Lipinski from the Katowice-based "Miastoprojekt". The construction was prolonged and carried out in 1969. The one-storey, extensive building consists of two parts – parallel to L. Tyszki Street on a rectangular plan, which houses a library with a reading room and an art facility and a cultural centre founded on a square plan with a slightly taller concert hall marked in the solid. Both parts of the building were joined by built-in connecting passage, which resulted in a narrow courtyard between them.

The front walls of the building are made of rectangular reinforced concrete frames in which large windows have been placed ensuring good lighting of the rooms. Grey stone was used as a cladding which was laid in strips resembling a set of bricks, in which rectangular larger boards were installed here and there. The entrance of the art facility and the cultural centre was emphasized by a reinforced concrete saw-tooth roof.

The walls of the concert hall were formed with extremely expressive wooden, very high prisms, which ensured good acoustics of its interior. The building of the District Cultural Centre in Katowice-Koszutka is one of the best implementations of this type in the Katowice Voivodeship.

It is also worth mentioning that in the 1960s, behind the discussed building at 49 M. Grazynskiego Street, an interesting building of "Dom Lekarza" [Doctor's House] was built, where now the Silesian Medical Chamber is located. It is a two-part solid and consists of a high-rise building and a lower

[517] [mit], *Wspólne ognisko*, "Dziennik Zachodni", 25 April 1965.

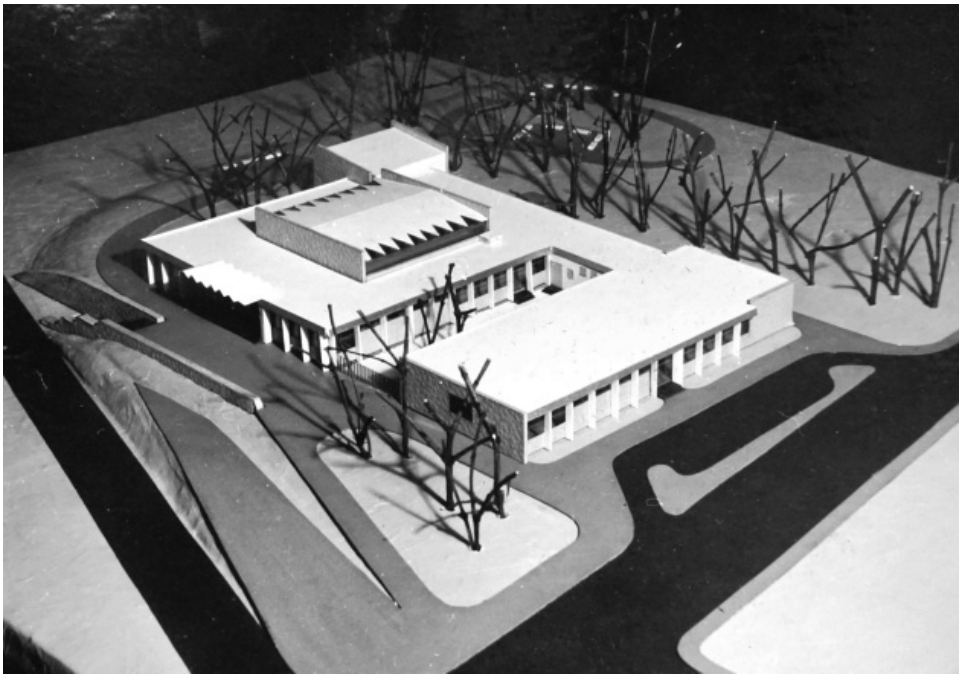

Fig. 283. District Cultural Centre in Katowice. Model. AMPAA, folder *Wacław Lipiński*.

Fig. 284. District Cultural Centre in Katowice. AMPAA, folder *Wacław Lipiński*.

Fig. 285–286. Concert hall of the District Cultural Centre in Katowice. AMPAA, folder *Wacław Lipiński*.

rectangular part with a conference room. Inadequate modernisation caused a partial loss of the original architectural values.

2.2.9. Sports and leisure facility

The discussed school and the District Cultural Centre were adjacent to today's Alojzy Budniok Park, occupying the area between F. Dzierzynski, L. Tyszki, J. Steslickiego and J. Marchlewskiego Streets. The Sports and Leisure Facility of the 20th anniversary of the People's Poland, designed at the beginning of the 1960s by Marian Skalkowski from the Katowice-based "Miastoprojekt", was to be built on the area of 32 ha. At the initiative of Presidium of the Municipal People's Council, a Sports and Leisure Park Construction Committee was created to commemorate the twentieth anniversary of People's Poland.

From 1963, the sports and leisure facility was erected as part of the so-called community action works. It was to consist of three parts: the southern one with a typical sporting function, a sports low-rise building and a football pitch; central, intended for adults and teenagers from the age of 12, with basketball, volleyball and handball courts, a swimming pool, a bowling alley, an ice rink and a toboggan run, as well as the northern part with walking paths, places of rest and playgrounds for children. There was a plan to introduce a road traffic town, i.e. a track for children to learn about city traffic. The first facility of this type was created in Poznan, and in post-war Poland, there were few such towns. Their construction was justified as follows: "It was created so that children from a young age could have a contact with proper traffic every day, so that in the future they could meet the requirements of intensively developing motorisation, so as not to die unnecessarily on the roads"[518]. The construction of the town was stopped by the problems related with demolishing a house standing in the place provided for that investment. The expropriation process continued for many years due to numerous appeals. As it was mentioned before, construction of the facility was started in 1963. However, only the leisure part with a network of alleys and a playground as well as a playing field were completed from that ambitious plan. The most characteristic touch of the playground was a metal, painted in different colours slide in the shape of a rocket.

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[518] [mg], *Małe uliczki dla małych przechodniów*, "Dziennik Zachodni", 24 March 1967.

During the extension of Koszutka after 1956, empty plots were also developed, especially those important for the urban layout. The so-called infills were created. Among the most interesting ones is the residential and commercial building on the corner of Armii Czerwonej Street and J. Marchlewskiego Street designed by J. Jarecki. The architect faced a difficult task of adjusting to the neighbouring modernist building by Karol Schayer and masterfully fulfilled the task entrusted to him. An intimate, cubically harmonized object was created. Its distinguishing feature is the wavy façades that give it a somewhat expressive character.

Two other buildings from the 1960s, which are worth mentioning due to their architectural values, were also infills. The first of them was a building with a special function: it housed the headquarters of PPBO [Polish General Building Design Studio] on the corner of A. Zawadzkiego Street and J. Marchlewskiego Street. Its designers were Henryk Buszko and Aleksander Franta who managed the aforesaid office. The one-storey building was very inconspicuous. Its scale and form were different from the multi-storey, historicising development of the housing estate. It was a low-rise expansive cuboid, and the walls were made of white silicate brick and large sheets of glass.

The layout of the building's interior was functional. It was founded on a square plan with an atrium in the middle, serving as a recreation place for employees. It housed a small fountain and a green square.

It was surrounded by an aisle of office rooms: two spacious and well-lit studios, a hall called the "parlatorium" designed for serving clients, a conference room combined with a management room and an office. A photographic darkroom and archive were also there. Inside, many modern solutions were used, including electrical sockets in floors and built-in capacious wardrobes for storing designs and documents. The interiors were decorated in a modern and minimalist way. An important element of the decor, due to the numerous built-in wardrobes and cabinets, were their wooden doors with lattice, painted silver. The ceiling was finished with square boards and the floor was linoleum. Simple lamps completed the whole. In the conference room there was a large dark table, at which massive upholstered chairs with disproportionately thin legs were placed.

In the hallway and the management office, there were smaller coffee tables and armchairs of a light, modern form. Due to the enormous glazing, curtains of geometrical and figurative motifs designed by artists played

Fig. 287. Residential and commercial building at Armii Czerwonej Street and J. Marchlewskiego Street in Katowice. Photo J. Jarecki. Collections of J. Jarecki.

Fig. 288. Low-rise building of the General Building Design Studio in Katowice. Front façade. AHBSL, without ref. no.

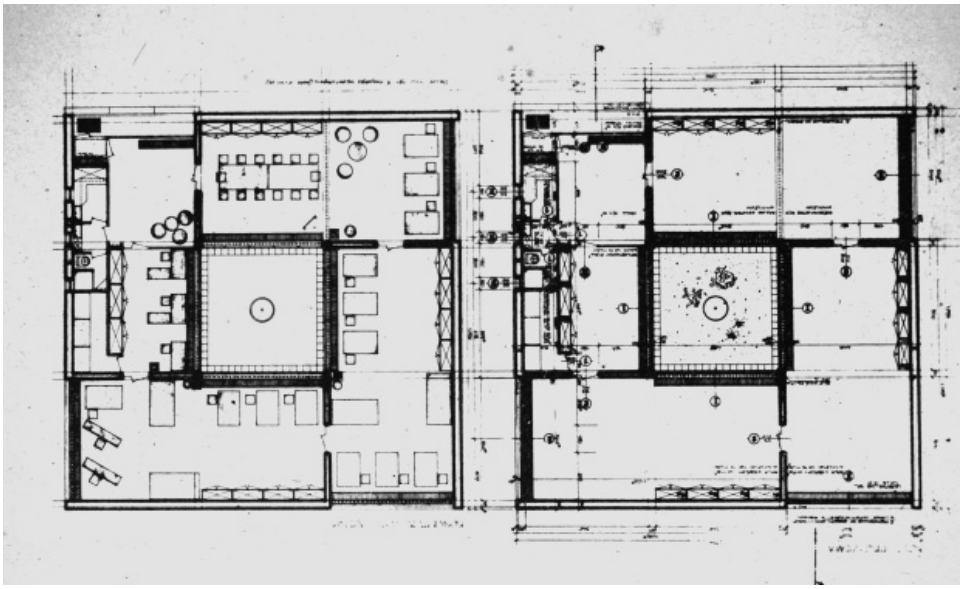

Fig. 289. General Building Design Studio in Katowice. Ground plan. AHBSL, without ref. no.

Fig. 290. General Building Design Studio in Katowice. Conference room. AHBSL, without ref. no.

an important role of the decor. Modern paintings were hung on bright walls, and in the studios, there were special boards to which photographs of projects, models and film stars were attached. In the more official space, there was a place for the national emblem and a photo of Prime Minister Wladyslaw Gomulka. The General Building Design Studio was a showcase and at the same time an advertisement of a design studio. The following was written about it: "Both its simple external form, made of bright bricks and the interiors with a small patio and a touch of greenery speak of the intellectual level and culture of those who designed it and worked there. From the outside, the building is very simple and at first glance even inconspicuous. It is only, when you have a closer look, you can say that everything is purposeful and practical here"[519]. Despite the fact that it was a non-standard and specialised building, the price per square meter was the same as in a residential building. It was erected at a record pace of 3.5 months. The object gained the recognition of the contemporaries of 1961; Buszko and Franta were granted the Building and Urban Architecture Committee's Level 3 Award. The model for the original spatial layout solution could be American projects, for example offices of the representatives of a large industrial corporation in San Leandro, California.

Another valuable complementary building was at the end of J. Marchlewskiego Street, near pre-war and socialist realism development. It is an intimate three-storey block of flats. Its design was made by August Boron from the Katowice-based "Miastoprojekt". The façade is filled with twelve loggias grouped in six on each side of the staircase. Part of the façade, behind which the staircase was located, was moved back in relation to the loggia. It was divided with reinforced concrete pillars. The space between them was filled with glass bricks. The balustrades were partly made of solid boards, and, in a third, of openwork metal barriers. Originally, just like in a twin house at J. Lompy Street in Katowice, the boards could be finished with ceramic "Iryski" tiles forming a two-colour mosaic on their surface. The alternate pattern of the built-up and undeveloped parts of the balustrades contributed to the sculptural and pictorial effect of the solid, and the shape of the central part of the façade gave it an expressive nature.

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[519] (wl), *Architekci w nowej siedzibie*, clipping from "Dziennik Zachodni", AHBSL, folder "Wycinki z gazet 1950–2010", without ref. no.

Conclusions

Koszutka expanded in the 1950s and 1960s became a model for new solutions not only in Katowice, but throughout the Katowice Voivodeship, which is confirmed by the opinion of M. Krol, one of the main architects of its development: "All new projects from 1955–1966 on the J. Marchlewski estate were exploratory and innovative, making it a kind of a master project and a training ground, which was reflected in numerous designs and projects in other Silesian cities"[520]. Architects starting the design work faced quite a challenge: the area was partly built up according to the principles of doctrines of the socialist realism, and geological conditions were difficult due to the natural properties of the area and the effects of mining.

The harmonious expression and high quality of the urban planning of this district are due to the fact that a wholistic urban plan was developed already in 1956, i.e. at the beginning of the development, unlike the later completed parts of the city. Then the area was divided into sectors for which detailed urban designs were developed, and only after they were completed, the concepts of specific facilities were created. They were often entrusted to architects involved in creating a general plan, which favoured a coherent expression of the whole.

The diversity of landform elevation was skilfully utilised to highlight the most important elements of the urban arrangement: the "Gornik I" tower block at the intersection of Armii Czerwonej and R. Luksemburg Streets, the Sports and Entertainment Hall and the "Kosmos" cinema. Enclaves of tower blocks, the so-called "boarders" (in the form of lying cuboids) and larger complexes, such as "Galeriowiec" were surrounded by greenery. Special care was taken to ensure that their residents had access to services, therefore free-standing or semi-detached low-rise commercial buildings were built, located at or near busy streets. They were the foreground of residential buildings, protecting them from excessive noise generated by cars. Designers working in one office took care of the whole, often through self-limitation while designing their own projects. As an example of this kind of activity, one can point to the "neutral" nature of the fourteen-storey tower blocks of the so-called Block D, forming a background for a round (frustum of a cone) solid of "Spodek" or the modest architecture of the Radio and TV

[520] M. Krol, *Problemy urbanistyczno-architektoniczne*…, pp. 56–63.

Services Centre low-rise building, not competing with the "Galeriowiec" or the nine-storey tower buildings by Mieczyslaw Krol.

The urban planning and architecture of all the complexes described in this chapter are to some extent the implementation of the pre-war and post-war ideas of world modernism, including the ones contained in the *Athens Charter* of 1933 under the International Congress of Modern Architecture (Congrès Internationaux d'Architecture Moderne, abbreviated as CIAM). It postulated, among others, urban planning of complexes based on a regional design, with access to sunlight and greenery, and "wasteful" space design. The *Charter* stated as follows: "The most important obligation of urban planning is to design the fundamental needs of people. Every person's health depends to a large extent on natural conditions. The sun, which directs development of all creatures, should look into each apartment and diffuse its rays there, without which life deteriorates. Good air is ensured by the presence of greenery. It should be clean, free from dust suspensions or noxious gases. Finally, the open space should be lavishly designed. Remember that the sense of spatiality is psychological, and that narrowness of streets, tightened courtyards create an unhealthy atmosphere for the body and depressing for the spirit [...]. The fourth CIAM congress held in Athens put forward the following principle: SUN, GREENERY AND OPEN SPACE ARE THE 3 BASIC URBAN PLANNING ELEMENTS"[521].

The Athenian postulate of functional zoning was reflected in the residential nature of the new Katowice district, with access to necessary services and very few citywide services ("Kosmos" cinema, the Radio and TV Services Centre building, the "Book House"). The *Charter's* recommendation that "residential districts would occupy the best areas in the urban complex so that they would benefit from the landform, climate, and have the sunniest areas and the proper greenery area" was also implemented[522].

Most of the new homes were designed in such a way that the flats were properly oriented towards cardinal points and had the best lighting. If it had been necessary to locate blocks on the east-west axis, a layout with galleries from the north was applied, so as not to design flats with windows facing north. It was a positive response to the words of the *Charter*: "The Society will not tolerate any more the fact that whole families would be deprived

[521] *Grupa CIAM-Francja. Urbanistyka C.I.A.M. Karta Ateńska*, eds. J. Choroszucha, S. Maciag, pp. 31–32.

[522] Ibidem, p. 43.

of the sun and thus it would be doomed to collapse. Any plan of a house in which one single flat would be completely exposed to the north, or deprived of the sun because of shadiness, will be severely condemned [...]. Letting the sun into the flat is a new and the most imperative task of the architect"[523]. In Koszutka's new buildings, there were frequent undercuts of the ground floors, so that the individual parts of the district could have been ventilated and no obstruction of polluted air was created.

In order to fulfil the subsequent postulates of the *Charter*, unrestricted, loose, and tall development was used. The document mentioned its advantages: "[...] searching for the most pleasant views, the cleanest air, the fullest possible insolation, the possibility of creating public facilities in the immediate vicinity of the flat, school premises, social welfare centres, playgrounds", which were to be in a certain sense an extension of flats[524].

School buildings were designed as part of the housing estate to ensure the safety of children on their way to school. Also extensive green areas were designed: Grunwaldzki Square as the central part of the district, garden squares, so-called green axis and a park in Row Welnowiecki.

While designing the extension of Koszutka, it was attempted to implement the postulates of the *Athenian Card*, but it was not always successful. The district was located in the area constantly polluted by fumes of the nearby industrial plants. Many residential buildings were located along busy streets and intersections, contrary to the *Charter's* assumptions. It was not decided to deagglomerate the heavy industry from the city centre area and its surroundings – until the transformation times, "Katowice" and "Gottwald" coal mines, and Baildon Smelter were in operation, as well as zinc plants in Welnowiec, threatening human life. There was also no restrictive distribution of pedestrian and car traffic. Tall houses were not always located at a considerable distance from each other, and therefore also did not meet the aforesaid recommendations. The 35th postulate concerning arrangement of green areas with leisure and sport equipment in each residential district was not fully implemented. Although construction of the sports facility was initiated, it was not fully implemented.

Urban planning and architecture of Koszutka, the city centre district of Katowice, withstood the test of time. Its residents are satisfied, and the flats

[523] Ibidem, p. 47.
[524] Ibidem, p. 49.

are still attractive, as evidenced by their high prices. This is due to the fact that development of the district was almost fully implemented in accordance with the original designs, including interesting concepts of land development and greenery location. The architecture is ambitious and diverse – it was created in times of relative creative freedom when the principles of prefabrication and typification were only started to be introduced. Due to the city centre nature of the investment, the authorities allowed more design independence, but also the use of better and more diverse finishing materials. Modern and original architecture was created by talented and young architects, usually born in the second half of the 1920s or in the 1930s. Almost all of them were graduated of the Technological Faculties of the AGH University of Science and Technology in Cracow. Most of them were influenced by the pre-war ideas of Polish and world modernism, inculcated among others by Professors Juliusz Zorawski, Wlodzimierz Gruszczynski and Adolf Szyszko–Bohusz. The fruit of this great design culture was Koszutka, developed in the 1950s and 1960s.

CHAPTER III

Form – ideology – authors

3.1. Ideas conditioning formation of Katowice architecture after the Second World War

Architecture of the 1960s and 1970s cannot be separated from urban planning. Jerzy Hryniewiecki noticed this regularity, dividing it into two stages: the years 1956–1960 were to feature a turn towards the world line of architecture development with full creative freedom and the renaissance of function and construction, and the years 1961–1965 saw the dominance of urban plans taking over composition and reducing the role of individual buildings to the simplest form and function[1]. According to Przemyslaw Szafer, in 1966–1970, the supremacy of urban solutions intensified, which had a negative impact on the quality of architecture[2]. The discussed Katowice city centre complex considered in connection with the city centre residential district Koszutka can be an example of the interdependence of both these areas.

In the case of the northern district of Katowice, its well-thought-out general plan was implemented over a dozen or so years. The area of the proper city centre between F. Dzierzynskiego and A. Zawadzkiego Streets, W. Rozdzienskiego housing estate and the railway line was ruled by other laws. It is true that the overall plan of the whole area was made, but very often it was changed, due to the demands of investors or departments, as well as the results of geological and mining expertise studies, as well as communication and demographic forecasts. The then architect of the voivodeship, Marian Zawila, wrote about these problems: "It was only at the level of analyses and prospective studies at the stage of implementation documentation

[1] T. P. Szafer, *Nowa architektura*…, p. 7.
[2] Ibidem.

that the scale of difficulties and the first mistakes started to appear. The determination of the correct programme, determination of the share of the housing volume and the commercial space turned out to be particularly difficult. Difficulties also piled up while establishing the programme and schedule of necessary demolitions, as well as while determining and agreeing geological and mining conditions defining the pillar boundary, which meant that the programme assumptions and urban solutions had to be subject to frequent adjustments, aimed at ever more fundamental practicality of the basic concept"[3]. Employees of the Chief City Planner's office tried to correct the layout to achieve a comparatively harmonious composition, which was not always respected or brought the expected results.

Individual fragments of Katowice city centre, as well as individual buildings, were designed by different architects. Olgierd Czerner, the then director of the Museum of Architecture and Rearrangement in Wroclaw, who co-organised in 1967 the exhibition "New city centre of Katowice" wrote: "[...] various authors were entrusted with the designs of individual facilities or complexes. Despite index-related, technological and material constraints, they were able to give them their own individual characteristics. This perceptible diversity was an indispensable condition if one wanted to make the relatively shortly constructed project did not cause the impression of mundanity. The authors attempted to use new materials, still not so easily accessible, which undoubtedly influenced the modern nature of architecture"[4].

When designing the city centre of Katowice, it was decided to use a free urban layout and high-rise buildings completed with low, two-storey buildings. Decisions of this form were made shortly after the assumptions of socialist realism had been denied, when the contemporary way of building meant frontage and symmetrical arrangements. After 1956, Poland began to move away from such a system to more economical and modern loose high-rise construction systems implementing the postulates of the *Athenian Charter*, which were commonly used in Western Europe.

In the Katowice Voivodeship, the emphasis was put on ventilation of urban systems playing an important role in the polluted atmosphere. Loose buildings favoured that, as was directly written by Mieczyslaw Krol, author of the "Srodmiescie–Zachod" project: "The principle of open, spatial

[3] *Nowe śródmieście Katowic. Wystawa…*, pp. 7–8.
[4] Ibidem, pp. 11–12.

shaping of the centre was to be a contrast to the dense, spatial and functional development of the nearest neighbourhoods and most of the Silesian cities. This goal was served by simple, unambiguous, clearly defined shapes of buildings forming the centre. Hence the tendency to combine volumes, often having different functions. It gave the possibility of freeing most of the area from the development, openness and 'airiness' of urban interiors with a long perspective. They were to be characteristic of the centre, distinguishing them from the spatial chaos of the GOP [Upper Silesian Industrial Region] development"[5]. This statement also echoes the modernist aspiration to create a logical, organised and transparent arrangement, so different from the industrial buildings of the nineteenth-century city. The designers of the city centre of Katowice were modernists "of flesh and blood", who were raised on the interwar rules of design.

In the capital of Upper Silesia, high-rise buildings were erected, despite the fact that in the press of that time there was a discussion on its advantages and disadvantages, and for each high-rise building one had to obtain special permits from the central authorities. Low costs and frequent breakdowns of lifting equipment were arguments for low-rise buildings. An important argument was tradition, because according to sociological research, Silesian families preferred this type, but in the realm of dreams there was a single-family house, where an archetypal miner could rest after hard work, and his wife who did not work professionally could look after a bunch of children.

One of the most important reasons for choosing high-rise development not only in the Katowice Voivodeship, but also all over Poland were image issues: it was about previously referred to modern image of Polish cities, testifying to the successful modernisation of the socialist state and its enormous opportunities, equalling to the achievements of Western countries, and even exceeding them in the assumption of party leaders. Therefore, the authorities emphasised the progressiveness and the amount of new architecture. It is advisable to present the views of people who played an important role in the process of modernisation of Upper Silesia and the Dabrowa Basin: Jerzy Zietek and Edward Gierek. In 1961, Gierek gave a speech during the opening of the regional architecture exhibition presenting the achievements of the decade. He pointed to the need to look for cheap solutions for

[5] M. Krol, *Problemy urbanistyczno-architektoniczne*…, p. 60.

housing construction; due to the shortages, one had to take into account the reduction of the flat space, which was 44 m^2 on average. The construction of schools was also important because there were 47 children per one classroom. Gierek drew attention to the need to modernise the cities by demolishing the low-rise ramshackle buildings and constructing high-rise houses in their place. The city centre of Katowice was, according to him, the future centre of the Upper Silesian Industrial Region, therefore it should be designed in proportions appropriate to this function. He summarised his thoughts as follows: "There are real challenges for the architects. They need to build not only beautifully, but more and more cheaply. We are too conservative when it comes to the rearrangement of cities, we put too little effort into transforming our Silesia"[6]. After the opening of the exhibition, a conference was held with the participation of the voivodeship authorities, the Deputy Chairman of the Building, Urban Planning and Architecture Committee Professor Zygmunt Skibniewski and Jacek Nowicki, representative of the Management Board of the Warsaw SARP[7].

Jerzy Zietek, on the other hand, emphasised the monumental nature of new projects. During the Fourth National Congress of the Union of Fighters for Freedom and Democracy, he said: "[...] in this twenty-fifth year we have erected a monument in our conviction, the most wonderful: a new, people's, modern, edifice of our Homeland. We have built a modern society, modern industry, thriving science and culture. This is the work and monument about which we dreamed in the years of struggle"[8].

High-rise buildings were chosen not only for image-related reasons, but also due to the lack of land for development, which was mainly caused by mining operations. This problem occurred already in the interwar period, strengthened by private ownership of the areas in the centre of Katowice. After the communists came to power, the ownership relations were basically no obstacles, but the problems related to extensive extraction of raw materials increased in view of the main directions of the economy of the Polish People's Republic.

The late modern architecture of the 1960s and 1970s, often quite dry in its subordinate function, cannot be considered in isolation from the strictly connected arts: painting and sculpture. Often, at the design stage,

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[6] [hl], *Architektura śląska w ocenie jej twórców*, "Dziennik Zachodni", 2 April 1961.
[7] Ibidem.
[8] *IV Krajowy Kongres ZBoWiD*, "Dziennik Zachodni", 20 September 1969.

the architect wondered which colour to choose for the individual elements of the composition, so that it would manifest to the fullest. Often parallel to the architectural design arose the concept of arranging individual interiors or their furnishings. Architects themselves, or artists working with them could create it. In Katowice, examples of this type of implementation can be indicated by the futuristic interior design of the "Kosmos" cinema, perfectly complementing the architecture of Stanislaw Kwasniewicz and Jurand Jarecki (design – 1958, realisation 1959–1965), which was created in collaboration with visual artist Zbylut Grzywacz.

Original designs of the façade colours and tips for façade finishing have been preserved, that are indicative of the great importance architects attached at the time to colour and textural effects. Few of these important issues were left to chance, although already at the implementation stage some compromises were made due to the lack of adequate finishing materials on the market. For example, in the "Technical specification for the design of colours ..." of one of the most interesting buildings in Katowice of this period – "Delikatesy" by Marian Skalkowski, the colour, material and texture of individual elements of the composition were precisely named[9].

The architects of the 1960s and 1970s also appreciated the expressive value of colour. Bold contrasts of white and black in the Department Store "Zenit" or red and white in the school in Katowice Koszutka emphasised the form tectonics or, conversely, they introduced the effect of its deconstruction and intended chaos. At that time, colour became a rediscovered and extremely important element of architecture.

Colour also appeared, in order to enrich architecture, in the form of works of visual arts: polychrome, colourful bas-relief, and finally the most popular mosaic at that time. In general, they were created by visual artists. Their location could, but did not have to, be included in the design of the building. Some artists themselves decided about the content and form of the work, the architect then probably only indicated the most convenient place for decoration. The support for this hypothesis may be a frequent lack of artistic content connection with the function of buildings and rooms. In that case, the visual compositions were meant to decorate, soften the dryness of

[9] *Opis techniczny do projektu kolorystyki elewacji budynku mieszkalno-usługowego "Delikatesy" w Katowicach ul. Armii Czerwonej*, AKCH, ref. no. 5/120–123.

functionalist forms, individualise typification, and romanticise automaticity and modernity. As examples of the preserved mosaics from the centre of Katowice, one can point to the abstract decorations of the courtyard of the "Katowice" Hotel, the buildings of the University of Silesia or the most interesting composition from the Music School named after Mieczyslaw Karlowicz, which is an element of the décor of the urban interior designed in the 1960s and does not refer to the function of the building in its subject matter, but to the immediate neighbourhood of the University.

In the architecture of the 1960s and 1970s, the rhythm often highlighted by colour or texture played a large role. In the contemporary articles, it was even recommended to extract the rhythm of the falsework with the help of the colour, or to emphasise the functional differentiation of individual parts of the building[10].

Similarly to the colour, in the architecture of the 1960s and 1970s, great attention was paid to technologies and finishing materials. And in this case, the type of finish was usually determined by the designer. The materials were often unsophisticated and poor, such as the popular cladding of broken porcelite or metallurgical waste, however, in the case of priority investments, expensive and scarce ones, e.g. aluminium, were also used.

It can be concluded that in the architecture of the 1960s and 1970s, the nineteenth-century idea of the synthesis of arts – *Gesamtkunstwerk* was applied. It was done both inside and outside the buildings. Andrzej Nitsch wrote in 1967: "Small architectural forms [...] should be an integral part of every architectural structure, expanding the scope of its visual and emotional impact beyond the narrow frame of a building limited by specific dimensions. Small architectural forms combined with properly composed greenery, often with sculptural touches, connect the building and its vicinity into one spatial composition"[11].

The urban planning of these times was marked by panache, and architecture – "gargantuanism", because it was about creating conditions to meet the needs of as many citizens as possible, who, in accordance with the ideology of the people's democracy, were equal and had equal rights. The Katowice Voivodeship abounded in entertainment and sports halls, food "conglomerates" or urban layouts designed with panache that could

[10] E. A. Wasiutynska, H. Ostoja–Petowski, *O rytmach elewacji domów mieszkalnych*, "Architektura" 1967, 3, p. 110.

[11] A. Nitsch, *Małe formy architektoniczne*, "Architektura" 1967, 10, p. 429.

seat hundreds and even thousands of people. They testified about the economic and economy possibilities of the state and the party, satisfying the said needs quite efficiently.

Due to the large scale of the projects, many functions were often combined in one building. This feature is visible in the city centre of Katowice, including "Centrum" Department Store, where a fast-food bar, a nightclub and a large store were located. M. Krol in the text quoted earlier wrote about accumulation of building volumes as the principle of designing this part of Katowice[12].

In the design of the architectural complexes discussed in the previous chapters, the urban context of the older, especially 19th-century development was generally not considered. The slogans of its demolition were in line with the ideas of pre-war modernists, e.g. Le Corbusier, who wrote: "We have to build on cleaned ground"[13]. Jaroslaw Trybus and Grzegorz Piatek properly named post-war Poland as a training ground for modernist utopias. It is worth quoting the words of Kazimierz Wejchert, one of the most outstanding Silesian architects, co-founder of the new town of Tychy. In 1971, he said in an interview: "Until now, we have tried all means to maintain almost all buildings of the rebuilt area, even if they were in poor technical condition. I think that it is possible to prove the thesis of economic viability of demolishing all old resources wherever they "survived", as they tend to be the seed of social outcasts and replacing them with entirely new structures. You can see how it pays off on a very meaningful example of the rearrangement of the centre of Katowice"[14]. The only thing that hampered the demolition process in the 1960s and 1970s was the need to provide substitute accommodation. There was a tendency, therefore, to maintain the old buildings and dispose of them only after their technical death. Hanna Adamczewska–Wejchert and Kazimierz Wejchert wrote about it directly in an article from 1965[15]. That is why technologies were sought that would allow for the rapid erection of new housing estates for thousands of relocated people. This is how the well-known Tysiaclecia housing

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[12] M. Krol, *Problemy urbanistyczno-architektoniczne…*, p. 60.

[13] J. Trybus, G. Piatek, *Polska Ludowa jako projekt modernistyczny*, in: *Polen Architektur/ Polska Architektura*, ed. A. Stiller, Salzburg 2008, p. 99.

[14] *Urbanizacja = zaspokajanie potrzeb społecznych*, "Fundamenty" 1971, 8, p. 4.

[15] H. Adamczewska, K. Wejchert, *Uzbrojenie podziemne miast a przemiany struktury przestrzennej osadnictwa*, "Miasto" 1965, 4.

estate in Katowice was erected applying the sliding formwork technology that was innovative in those times.

In the Katowice Voivodeship, after construction of the city centre of Katowice, in the first half of the 1970s, demolition of old districts, enclaves of 19th-century buildings was planned. At that time, the Voivodeship Design Office in Zabrze carried out an inventory of buildings located in the area of the city, which showed that many of them are uninhabitable, and that renovation would be unprofitable. At that time, a decision was made to remove them. It was written: "Instead of spending millions or even billions on homes that will fall apart anyway, it is better to build from scratch"[16]. "In general, the traces of capitalist over-exploitation, asylums of nineteen-year-old buildings in the form of such districts as Konczyce, Pawlow or Zaborze have to be gradually replaced by modern housing estates"[17]. Similar demolition actions were to be carried out in Katowice; they were assumed on almost all unrealized concepts of the city centre extension from the 1970s described in the second chapter.

At the same time, in the mid-1970s, the first "voices of ones crying in the wilderness" regarding protection of the 19th century, mainly secession buildings, appeared in the press. For example, in 1974, an article by Teresa Sojkowa and Ewa Brablec was published entitled *Docenić dorobek!* [Appreciation of the accomplishments] in which it was stressed that by striving to achieve ill-understood modernity, one destroyed the achievements of past generations[18]. As examples, pre-war buildings were presented, which were either ruined or demolished. The text said: "We threw away, and we are still throwing away a valuable part of our national heritage, and we do it only because we simply do not understand the concept of modernity as a continuation of those values which we inherited in various fields from previous generations"[19]. A year later, in the article published in "Architektura", a drawing of an eclectic tenement house was published with the following caption: "Fed up with monotony of the new developments surrounding us, we notice the beauty of the nineteenth-century tenement houses"[20].

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16 [ł], *Zabrze stare i nowe*, "Fundamenty" 1973, 9, p. 11.
17 Ibidem.
18 T. Sojkowa, E. Brablec, *Docenić dorobek!*, "Dziennik Zachodni", 20 February 1974.
19 Ibidem.
20 *Bytom – projekt rewaloryzacji centrum*, "Architektura" 1975, 11, p. 355–357.

It should also be mentioned that after the war, especially in the areas that did not belong to Poland until 1945, traces of the German past were eliminated for ideological reasons. This is what happened in Upper Silesia, and a good example is New Katowice, for which buildings with hundreds of thousands of cubic meters were demolished. Tenement houses disappeared overnight, including those near the Main Square and Mlynska Street, as well as villas, e.g. Grundmann's villa at Warszawska Street, industrial plants such as "Marta" Smelter, Tiele–Winckler's farm, Maria's Court and many, many more. In general, it was attempted not to make this type of information public – the press releases were published when demolition threatened people's safety or a catastrophe occurred. The nineteenth-century buildings were described as ugly, strange, without value. The aforesaid Ewa Brablec, the same one who in the 1970s stood in defence of historicism and secession, in her 1965 article wrote about Bytom tenement houses: "All these deficiencies are aggravated by the excess of architectural ugliness and evidence of bad taste accumulated here in the times of the Prussian partition"[21].

Post-war architecture, including late-modernist architecture, should be protected after appropriate valorisation. One can rely on the valuation principles formulated by the Cultural Committee of the Warsaw Branch of the Association of Polish Architects under the chairmanship of Jolanta Przygonska[22]. These are the criteria: innovation, context, tradition of place, symbol, contemporary recognition, the test of time, artistic values and uniqueness. Katowice's city centre architecture meets almost all of these requirements, doing poorly at the point "the test of time". This is mainly due to very low awareness of the general public about the artistic, aesthetic and functional values of the contemporary architecture.

Architects of the 1960s and 1970s were generally guided by two priorities: human needs and economics. Wlodzimierz Mnich wrote about it as follows: "Inseparable from progress, there are two basic 'standards' not yet fully developed by any of our research institutes: man and economics. We cannot allow them to be implemented in the construction sector without us, because we are busy with greater purposes"[23]. Hence the primacy of function over form, as well as care for the functional programme of the housing estates and vicinity of the buildings. However, new forms were not always

[21] E. Brablec, *Klucze do bram Bytomia*, "Dziennik Zachodni", 3 December 1964.
[22] Information source: www.warszawa.sarp.org.pl [accessed: 14/07/2011].
[23] W. Mnich, *O architekturze konstrukcji sprężonych*, "Architektura" 1956, 4, p. 120.

accepted by the recipient (this is still the case today). This was accurately described by J.M. Richards, when writing: "Modern architecture is cut off from the masses with a hermetic cover of intelligence, it speaks to a limited social stratum, using a language unknown to the masses. But it speaks wisely. It is as if it was the language of doctors, which the patient does not understand, while the doctors communicate it for the good of the patient"[24].

3.2. Silesian–Dabrowa Basin architectural environment after the Second World War

The post-war architectural environment of Upper Silesia and the Dabrowa Basin was very diverse. Initially, it was composed of architects who graduated from the Warsaw or Lviv Universities of Technology before or during the war.

Most representatives of the next generation were educated at technical universities in Cracow and Gliwice. Many of them were students of the aforementioned architects. A. Galkowski aptly referred to this diversity in his characteristics written in 1995: "We operate in the largest urban agglomeration in Poland. This fact causes a certain disintegration of the environment, but at the same time, it mitigates conflicts, reduces professional competition, increases creative flexibility. Here, graduates of various architecture schools worked and will work. New and excellent projects will appear"[25].

In the shaping of new architecture and urban planning in Upper Silesia and the Dabrowa Basin, the first years of graduates of the Technological Faculties of the University of Science and Technology in Cracow played an important role – among others: Henryk Buszko, Aleksander Franta and Jerzy Gottfried. Representatives of this generation had the opportunity to learn from such personalities as: Adolf Szyszko–Bohusz, Juliusz Zorawski, Wlodzimierz Gruszczynski, Tadeusz Tolwinski, Wladyslaw Tatarkiewicz, Ludomir Slendzinski and Adam Msciwujewski. The Faculty of Architecture of the Mining Academy in Cracow was established in 1946. Together with the Faculty of Engineering and Transport, it formed the so-called Technological

[24] J. Strachocki, *Recenzje. „Wprowadzenie do nowoczesnej architektury" J.M. Richardsa*, "Architektura" 1958, 9, p. 389.

[25] A. Galkowski, *Lata 1991–1994. Prezesura Andrzeja* Gałkowskiego, in: *SARP 1925–1995*…, p. 73.

Faculties, which became the basis for the Cracow University of Technology founded in 1954[26].

The theory of Juliusz Zorawski (1898–1967), lecturer of the aforementioned universities had a great influence on shaping the understanding of urban planning and architecture in the representatives of the Silesian and Basin architectural environment. He was a graduate of the Warsaw University of Technology, an outstanding architect, a teacher and an art theorist. Inspired by Paul Guillaume's book *La psychologie de la forme,* he developed his own theory of the form of an architectural work. He wrote a thesis, for which in 1943 he received a Ph.D. in the secretly functioning Faculty of Architecture of the Warsaw University of Technology. He lectured at the Faculty of Architecture at the AGH University of Science and Technology in Cracow, and later at the Cracow University of Technology. The information provided to students of the penultimate year was verified by the design classes which he conducted. Zorawski's theory appeared in print in the magazine "Estetyka" from 1960, and in the form of a book for the first time in 1962[27]. One of his students and collaborators Bohdan Lisowski even wrote about the "new school of architectural thinking" created thanks to the ideas and activities of the teacher. He noted with satisfaction: "[...] the theory of Juliusz Zorawski, radiating from the Cracow University, has successfully completed the twenty-five year test in architectural practice, in life"[28].

The texts of his students are key to understanding the fascination of the younger generation with Zorawski's theory. Particularly interesting in the context of the discussed topic are the relations of architects acting after the war in the Silesia-Dabrowa Basin region, including Henryk Buszko and Aleksander Franta. Buszko in the essay *Juliusza Żórawskiego O skutecznym rad sposobie w twórczości architektonicznej* wrote: "51 years have passed since I was listening to Professor Juliusz Zorawski's lectures. The passing time did not blur the impression of fascination with the brightness of the lecture, the beauty of the language, the excellent sound of the lecturer's voice. Everything included in the later published work *O budowie*

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[26] *Wydziały Politechniczne – Wydział Architektury*, https://historia.agh.edu.pl [accessed: 6/09/2018].

[27] J. Zorawski, *O budowie formy architektonicznej*, Warszawa 1962.

[28] B. Lisowski, *Przedmowa do wydania drugiego*, in: J. Zorawski, *O budowie formy architektonicznej*, Warszawa 1973, p. 8.

formy architektonicznej became the basic material in my personal creative work and in the work of our author team. [...] After obtaining a diploma (right to practice the profession of an architect), I started a specific project work with all my youthful passion, I continued to use the way of thinking of the Professor. [...] In my professional work I have effectively used the truths of Zorawski from *O budowie formy architektonicznej*. These obvious things the author had mentioned were effective at every step: both in our creative work and in supervising students' researches and diploma theses, not only in Poland, but also at foreign universities which I had contact with"[29]. Buszko and Franta, conducting classes at the Silesian University of Technology in Gliwice, discussed the "principles of architectural composition" based on the work of Zorawski, highly appreciating the influence of this theory on young adepts of architecture.

What in practice did Buszko take over from his master? Among other things, searching for and determining the criteria of your creativity, including philosophical criteria (moral, logical, methodological), objective (purposefulness, usefulness, efficiency in durability and innovation) and artistic (general thought, or composition of the whole, reference to parts, innovation and your own face of creativity). Another important element of the theory of Zorawski, which he applied, was the pursuit of spatial order defined as "a phenomenon involving the use of space for human purposes, in which each element occurred in a specific area finds the right place, interacts in a harmonious way with other elements and creates a clear, recognisable target system"[30].

The second great personality that influenced many graduates of the Technological Faculties of the AGH University of Science and Technology in Cracow, and later also the Cracow University of Technology was Wlodzimierz Gruszczynski (1906–1973). He studied at the Faculty of Architecture of the Academy of Fine Arts in Cracow and the Warsaw University of Technology. His credo was: "In architecture, you can have your own face or someone else's face, there is no other alternative"[31]. He instilled the love of native land and monuments and the ability to design in the spirit of "new regionalism" in his students, who were also active in the Katowice Voivodeship

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[29] H. Buszko, *Juliusza Żórawskiego O skutecznym rad sposobie w twórczości architektonicznej*, Katowice 1998, typescript, AHBSL, ref. no. I/104.

[30] Ibidem.

[31] *Twórczość Włodzimierza Gruszczyńskiego*, exhibition catalogue of Galeria Sztuki Współczesnej Biura Wystaw Artystycznych in Opole, April 1979, Opole 1979.

region. His student Andrzej Skoczek described the influence as follows: "His influence on his students had a breath of what passes and what the distant future brings us, which is the fullest expression of the nation's culture. This is how the love for one's own national legacy and the common bond of all those architects that came to know the profound sense of the Professor's ideas and who developed them creatively, without looking at the current boom and trends lacking ideological content, were born"[32].

The Faculty of Architecture of the Silesian University of Technology in Gliwice played an important role in the education of representatives of the Silesia–Dabrowa Basin architectural environment. It employed excellent architects that had been educated at the Lviv University of Technology, including Wladyslaw Derdacki, Tadeusz Teodorowicz–Todorowski, Zygmunt Majerski and Julian Duchowicz, who taught many talented designers creating an architectural image of the modern Silesia–Dabrowa Basin region. The environment of graduates of the Lviv University of Technology who operated after the war in Upper Silesia consisted of a great number of people. Jan Boberski counted 50 people[33]. Some of them were employed at universities and through didactic activities, they passed to the next generations of architects the models of the Lviv School of Architecture, while others did it in design offices as town planners or architects of voivodeships, studio managers and collaborators. In this way, ideas instilled before the war by Professors of the Lviv University of Technology Jan Bagienski or Witold Minkiewicz appeared in the post-war projects in Upper Silesia and in the Dabrowa Basin. After many years, Jan Boberski emphasised their creative contribution, writing: "For many post-war years architects brought up in Lviv school of architecture worked in the Silesian agglomeration. Only few still work, the rest are on well-deserved retirement, many of them have died. Let us remember that it was their environment in the 1970s that contributed to the creation of the Faculty of Architecture at the Silesian University of Technology in Gliwice, with the special involvement of Tadeusz Teodorowicz–Todorowski. Silesia owes to the Lviv scientific team excellent, creative young blood of the generation of architects, trained on the models of the unforgettable Lviv University"[34].

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[32] Ibidem.

[33] J. Boberski, *Działalność lwowskich architektów na Górnym Śląsku*, in: *SARP 1925–1995*…, p. 234.

[34] *Ibidem*.

The Silesian University of Technology in Gliwice was established in 1945. It was at the initiative of scientists from Lviv that an architectural speciality was created. The Department of Housing Estate Development was established by the decree of the Committee of the Council of Ministers in May 1945. In November 1945, its head was T. Teodorowicz–Todorowski. In the years 1945–1949, some students of the Engineering and Construction Department created the so-called "Construction Group", whose program, in addition to the regular subjects of the Faculty of Civil Engineering, included freehand drawing, learning architectural forms and a certain range of urban and architectural design. In 1949, the Construction Group of the then Engineering and Construction Department was transformed into the Branch of Architecture. At that time, there were three departments of an architectural profile: the Department of Architectural Forms under the supervision of Czeslaw Thullie, the Department of Utilitarian Construction under the supervision of Wladyslaw Derdacki and the Department of Housing Estate Development. The Branch of Architecture offered three-year B.Sc. studies. Graduates did not have a master's degree, but some of them found employment in architectural services and gained designer qualifications. As already mentioned, most of the academic staff of the Branch of Architecture previously worked at the Lviv University of Technology, including Czeslaw Thullie, Wladyslaw Derdacki, Wladyslaw Smialowski, Wlodzimierz Buc, Julian Duchowicz, Edward Koczarski, Zygmunt Majerski, Franciszek Maurer, Alfred Pokiziak and Zbigniew Rzepecki. In 1951, pursuant to the ministerial decision, the admissions were suspended, and in 1954 the Branch of Architecture ceased to exist. 110 engineers-architects graduated in that first period, some of which continued their master's studies, usually at the Wroclaw University of Technology[35].

After liquidation of the Branch of Architecture, the Departments of Industrial Architecture and Spatial Planning were incorporated into the Faculty of Sanitary Engineering. During the seven-year break, there was a struggle to reactivate architectural studies; among others, at the conventions of the Association of Polish Architects and the Association of Polish Urbanists, postulates appeared in this matter, and memorials were also sent to state authorities. Interventions and efforts of many people and institutions,

[35] Z. Majerski, *Oddział Architektury w Gliwicach*, "Architektura" 1954, 2, pp. 48–49, *Wizytówki wydziałów. Gliwicki realizm*, "Architektura" 1971, 2, p. 76.

including the Katowice Branch of the Association of Polish Architects, led to reactivation of the Branch of Architecture in 1961. The enrolment was allowed for studies, and the Branch was officially opened in 1963. It was only from 1968 that studies were conducted on the basis of a single national programme. The Branch of Architecture was included in the then Faculty of Industrial and General Building. In the period from 1963 to 1966, it was supervised by Tadeusz Teodorowicz–Todorowski, and in the years 1966–1969, by Wlodzimierz Buc. The seed of the Branch was the Department of Industrial Architecture, which survived the period of its liquidation, and which was managed by Buc, and the Department of Town and Housing Estates Planning which was supervised by Teodorowicz–Todorowski. In 1964, the Department of Designing Residential and Commercial Buildings was established, managed by Zygmunt Majerski, and a year later the Department of History of Architecture was established, managed by Marcin Bukowski. In 1966, Zygmunt Majerski became a dean of the Faculty of Industrial and General Building, later the Faculty of Civil Engineering and Architecture. In July 1969, the university was reorganised. The Faculty changed its name to the Faculty of Civil Engineering and Architecture. The Branch of Architecture was also liquidated, and all the departments were merged into one: the Department of Architectural Design supervised by Zygmunt Majerski. The Department of Spatial Planning was created under the direction of Tadeusz Teodorowicz–Todorowski, and the head of the Architectural Studies was Tadeusz Pfützner.

In 1977, an independent Faculty of Architecture was established with one institute and units of Spatial Planning, Residential Architecture and Urban Planning, and Fundamentals of Visual Arts Composition. In 1981, the structure of the Faculty was changed, dividing it into the following Departments: Urban Planning, Residential and Commercial Architectural Design, Spatial Planning, Industrial Architecture and Theory of Architecture as well as Preliminary Design and Art Compositions.

The high quality of academic staff and education at the Silesian University of Technology in Gliwice can be proved by the fact that in the 1960s and 1970s, lecturers, students and graduates obtained many awards and distinctions in both national and international competitions. For example, in 1968 the distinction in the competition of Stanislaw Nowicki and Stanislaw Skripij was awarded to Renata Szajbel–Hejda, in 1969 in the same competition the main prize was awarded to Janina Krol, and in 1971 to Andrzej

Getter. Perhaps one of the reasons for successes was the "periodic employment of eminent architects to teach design and other elements of professional practice, which [...] in the previous years was the distinctive feature of the Silesian University", emphasized by an architect Mieczyslaw Krol who was associated with the university[36]. Among its lecturers were already mentioned graduates of the Lviv University of Technology, and over the years, Cracow or Gliwice–Wroclaw graduates joined them, i.e. architects of the younger generation educated at the Silesian University of Technology or the Wroclaw University of Technology, including Tadeusz Gawlowski, Zbigniew Gadek, Wiktor Jackiewicz, Mieczyslaw Krol, Andrzej Czyzewski and Henryk Buszko[37].

The text from 1971 pointed to realism as the main feature of architectural studies conducted at the Gliwice University and the specialisation covering the broadly understood humanisation of the environment, technology, workplaces, land rehabilitation and the architecture of leisure time: recreation, culture and sport[38].

An important role in the process of shaping the Silesia and Dabrowa Basin architectural environment was played by the Katowice Branch of the Association of Polish Architects. It emerged from the Union of Architects in Silesia, founded in 1925, whose founders were: Marian Lobodzinski, Tadeusz Lobos, Tadeusz Michejda, Aleksander Pezanski, Eugeniusz Pogoda, Henryk Szoldra and Karol Tchorzewski. In 1934, the Association was transformed into the Katowice Branch of the Association of Polish Architects, headed by Tadeusz Michejda. In 1945, its activity was reactivated under the leadership of Leon Dietz d'Arma. The Association was used, among others for consolidation and environmental development. It initiated various contests, also those on general topics. The Katowice Branch of the Association of Polish Architects in the 1960s and 1970s maintained contacts with other countries, including its close cooperation with the Association of Architects of Czechoslovakia SVAZ from Ostrava and the Association of Architects in Halle, with whom exhibitions, conferences and lectures were organised. Foreign trips were also organised, not only to the countries of People's Democracy, but also to Western Europe.

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[36] Ibidem, p. 196.
[37] *Gliwice na ich drodze*, ed. M. Zmudzinska–Nowak, Gliwice 2013.
[38] *Wizytówki wydziałów*, *op. cit.*

Silesian and Dabrowa Basin architects were ranked high in national and international competitions, which gave rise to a somewhat megalomaniac statement made by A. Czyzewski: "It can be assumed that the adopted method of actions could contribute to the external successes of our environment in the following years, manifesting in many good projects, prizes in competitions, departmental prizes, prizes for diploma theses, prizes in competitions, departmental and association prizes. It can also be assumed that in all these fields the activities of architects working in Silesia matched what was happening in the country, and very often they outperformed"[39].

From 1972, the Information Bulletin "SARP–Informacje" of the Katowice Branch Board of the Association of Polish Architects was published, which was initially edited by Jurand Jarecki, and then by Andrzej Trybus.

In the period when Jerzy Zietek was the chairman of the Voivodeship People's Council in Katowice, the architects actively participated in works related to urban planning and regional architecture. The Voivodeship Commission for Urban Planning and Architecture was active, which was an advisory body of the voivodeship authorities. Architects affiliated to the Association of Polish Architects were active here.

In 1965, the Scientific Council was established at the Voivodeship People's Council in Katowice, to which Zygmunt Majerski and the then President of Katowice Branch of the Association of Polish Architects Jerzy Gottfried were invited. Silesian–Dabrowa Basin architects associated with the Katowice Branch of the Association of Polish Architects spontaneously took many important initiatives. For example, in the mid-1970s, a "Report on the state of architecture" was created, which was to initiate actions aimed at overcoming its crisis[40]. In 1979, the architects opposed to the ordinance of the Silesian Association of the Urban Construction on the typification of residential segments and the limitation of their number that was unfavourable from their point of view.

Many significant architectural events took place in the Katowice Voivodeship, whose organiser or co-organiser was the Katowice Branch of the Association of Polish Architects, including in 1967, the International Seminar on Sports and Tourist Architecture of the International Union of Architects (UIA) that was organised in Katowice. As a second example,

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[39] Ibidem, pp. 53–54.

[40] J. Jarecki, *Lata 1974–1977. Prezesura Juranda Jareckiego*, in: *SARP 1925–1995*…, p. 58.

the General Assembly of the delegations of architects associations from around the world can be indicated as part of the World Congress of the International Union of Architects (UIA) organised by the Association of Polish Architects, which took place in 1981 in the planetarium in Chorzow. Then, the new President of the UIA, Rafael de la Hoz was chosen[41].

The most important events in the regional architectural environment were Silesian Architecture Exhibitions. The first ones were organised in 1961, 1962 and 1963, the next ones were held irregularly, among others in 1972 and 1976. They were organised by the Katowice Branch of the Association of Polish Architects and the Urban Planning and Architecture Department of the Presidium of the Voivodeship People's Council. They showed the creative output of the environment in all areas of construction, and selected projects were published in occasional newsletters. In the 1970s and 1980s, the exhibitions were organised under the name "Voivodeship Review of Architecture".

Conclusion

The book is a presentation, as detailed as the available preserve resources allow, of a fragment of the post-war history of Katowice related to the urban and architectural shape of the city centre – from the first post-war architectural competition for the Katowice Main Square to unrealized concepts of the city-centre development from the 1970s.

Such a presentation serves to implement the main goal contained in this publication: to present the contribution made by the Silesian architects and urban planners to the development of the post-war architecture and urban planning in Katowice. It was enormous, as evidenced by numerous publications and memories of the architects themselves. Katowice, apart from Warsaw, constituted the most interesting urban and architectural complex of post-war Poland. This was noted by a well-known architecture critic, Przemyslaw Szafer, writing: "Katowice is the most popular among urban planners"[42]. Urban design of the city, like the Warsaw Eastern Wall, has become the benchmark and reference point for many other Polish projects.

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[41] R. Jurkowski, *Lata 1980–1988. Prezesura Ryszarda Jurkowskiego*, in: *SARP 1925–1995*…, p. 67.

[42] T. P. Szafer, *Nowa architektura*…, p. 198.

All buildings and complexes that were constructed in the centre of New Katowice were of a unique nature – they were treated as priority objects. In spite of the increasing typification regime and savings over the years, they were designed as individual structures in which few typical structural and finishing elements were used (e.g. the Wedding Palace, "Katowice" Hotel and "Orbis-Silesia" Hotel).

Architects and urban planners designing districts and buildings transferred the Western patterns to Katowice, and thus to Poland, straight from France, Great Britain, Scandinavia, Austria and Germany. They had the opportunity to learn about them during foreign trips or from foreign professional press. Pedestrian arcades so popular in the 1950s and 1960s in Great Britain and Sweden became examples for a similar solution in the "Srodmiescie–Zachod" district of Katowice, Le Corbusier units inspired Mieczyslaw Krol when was working on "Superjednostka" design, rhythmic divisions of the façade of the "Delikatesy" complex imitated Swedish compositions of housing units. According to a similar pattern, Koszutka's tower blocks were created.

The high design culture of Silesian architects and constructors was also a resultant of their education, which they usually took from the "flesh and blood" pre-war modernists or their students. A significant role in the education process was played by the personality and theory of architecture of Juliusz Zorawski.

The unique nature of the Katowice's city centre projects caused that more expensive, often scarce and imported structures and finishing materials were used (e.g. aluminium curtain walls or scales, large-format hardened glass). The construction process was supervised more carefully, which in a beneficial way, despite the defects that occurred anyway, affected the quality of workmanship.

It can be colloquially said that Katowice of the 1960s and 1970s was a city of miracles: projects that were seemingly impossible to implement in the realities of the Poeple's Poland were actually completed. For example, one of them was erecting the tallest in the then-contemporary Poland, 25-storey buildings in the shape of stars on the swampy land, or building a giant hall covered with a hanging roof. To a large extent, the creator of these "miracles" was Jerzy Zietek, a hard-to-earth man, who for many years was the chairman of Presidium of the Voivodeship People's Council in Katowice. Jerzy Gottfried described him in his memory as a wizard: "[...] his driving force was pragmatism, striving to create a material framework and structures raising

the standard of living for the inhabitants of the voivodeship, enriching their everyday life with elements of Europeanness, striving for the ennoblement of the region and its inhabitants. In the person of Jerzy Zietek I did not see a lover or connoisseur of art, but an efficient, gifted administrator having the power and contacts, who in the social service assumed the role of an author of his own or other people's ideas, using professionals and respecting their competences – a wizard of dreams and the driving force of their fulfilment. For many architects, this meant finding a partner who spoke the same language, possibilities of attractive design jobs, the ability to freely communicate and use the 'protective umbrella' during their professional work"[43].

The city centre of Katowice became a true experimental field. It was here that one of the widest traffic arteries in Poland was designed, i.e. Armii Czerwonej Street, and a huge traffic roundabout at the intersection of the aforementioned street and F. Dzierzynskiego Street, the first Polish underground shopping arcade, the largest Polish supermarket "Supersam", the second largest railway station (right after the Warsaw station) with a unique and very modern functional layout, original in its shape and construction, as well as a sports and entertainment hall with a hanging roof of a surprising span, one of the tallest Polish tower blocks with the innovative plan of stars and "Superjednostka", being the largest residential building in Poland. Innovation and exemplarity of those projects are undoubtable. They amazed with their scale, form and construction solutions, arousing the admiration of the viewers and envy of architects from other centres both in Poland and abroad.

The ideologies of socialism and modernism were convergent in the demands of satisfying people's needs, above all in equal access to a modern and comfortable flat, as well as broadly understood services and leisure. The main difference was a stronger emphasis on the propaganda dimension of modernity and progress in the ideology of post-war communism and socialism. Modernisation of the state and society was to serve as a proof of the rightness of the ideological path chosen, the superiority of socialism over capitalism and the efficient management of the state and the nation by the "leading power" of the party and its representatives. Having carried out even very superficial analyses, one can see that modernity often became

[43] T. Taczewski, *Twórczość A. Franty i H. Buszki jednym ze źródeł współczesnej architektury Katowic*, AHBSL, without ref. no.

not a means to improve people's lives, but a goal itself. This is particularly visible in priority buildings, which were usually constructed against logic and existing financial, construction, material and logistic possibilities, with a large commitment of cheap labour, often working in a three-shift system regardless of weather conditions. These buildings were, just like the ancient Egyptian pyramids or the Baroque Versailles palace, monuments of the capacities of the system, state and nation, so they were of propaganda importance. However, in contrast to the above historical examples, they served not only an individual or a narrow group, but generally thousands of people. Over-scaled town planning, entertainment and sports halls, huge shops and food facilities resulted from architectural and ideological gargantuanism. They were intended for the participants of the socialist collective community who, according to the aforesaid ideology, had similar needs and the same right to satisfy them.

In selected places of Poland, people's power created the illusion of a new, better socialist world, which in terms of form, and in times of economic prosperity, also of the content, could be compared to the world of the capitalist West. The city centres of larger Polish cities, including Katowice, were such assumptions. At the same time, they were quite efficient in satisfying the housing, commercial and service needs of the residents. However, such and other enclaves of modernity were surrounded by the sea of mediocrity or even backwardness. For example, in Katowice alone, 500 m from the Main Square, at Gliwicka Street, 19th century development prevailed with toilets on the mezzanines or in the courtyards. In other cities of the Katowice Voivodeship, or on the so-called countryside, there was scarcely any prestigious, ambitious or functional architecture: in general, people had to be satisfied with its typicality and mediocrity.

It was a partisan and ideologized modernity for show, modernity "by force" – carried out with the brains and hands of talented people: engineers, constructors and architects. In the case of the latter – generally acting in accordance with the slogans of pre-war modernism, coinciding with postulates of post-war socialism. Pre-war and post-war modernists claimed that an architect should serve the public, but at the same time to shape it, because functionalist architecture according to them was able to create a modern and progressive society, a modern and ethical man.

The idea was obviously right, but in the political and economic realities of that time, it was difficult, or even impossible to implement.

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